

Sanskrit

THE MEGHADŪTA  
OF  
KĀLIDĀSA

C. No. 1  
20769  
24-3-13

Kalidasa







Sanskrit

THE MEGHADŪTA  
OF  
KĀLIDĀSA

C. No. 1  
20769  
24-3-13

Kalidasa















# THE MEGHADŪTA OF KĀLIDĀSA

TRANSLATED FROM THE SANSKRIT

BY

G. H. ROOKE

OF ORIEL COLLEGE OXFORD

*Together with  
transliterated text, extracts from  
Mallinātha's Commentary with  
Map and explanatory notes*

INTRODUCTORY POEM

BY

SIR RABINDRANATH TAGORE

OXFORD UNIVERSITY PRESS  
LONDON : HUMPHREY MILFORD

1935

10612

OXFORD  
UNIVERSITY PRESS  
AMEN HOUSE, E.C. 4  
London Edinburgh Glasgow  
New York Toronto Melbourne  
Capetown Bombay Calcutta  
Madras Shanghai  
HUMPHREY MILFORD  
PUBLISHER TO THE  
UNIVERSITY

Sri Pratap Singh  
Library  
Srinagar.

PRINTED IN GREAT BRITAIN



## TRANSLATOR'S PREFACE

THE Meghadūta, 'Messenger Cloud' poem of Kālidāsa is accounted one of the six Mahākāvyas, or classics, of ancient Sanskrit literature. It is a lyrical composition, the metre employed being known as the mandākrānta, lit. 'approaching slowly', i.e. 'sauntering'. Technically considered, it is particularly remarkable for the cleverness of the versification, a feature, of course, necessarily lost in translation.

Its subject is a sort of idyll of fairyland, which in that respect perhaps finds its nearest counterpart in our own classic 'A Midsummer Night's Dream'.

Although a love-poem, it is a romance of married lovers. Of a youthful husband torn away from his bride, and from Fairyland's capital-city Alakā in the Himālayas, by a sentence of lonely banishment for the period of one year in Southern India. There, disconsolately wandering about lamenting his hard fate, his attention is caught by the sudden appearance of a cloud, an infinitely more significant happening in India than in this country, where a change of weather is the least predictable of all possible events. Whereas in India, the seasons, being sharply defined, present much more violent contrasts with one another. Many of the descriptive portions of our poem will therefore only be adequately appreciated by those who have themselves lived in India. The notion that the cloud could be employed as a means of communication with his distant bride at once suggests itself to the Yakṣa, and after his opening appeal, the remainder of the poem is largely devoted to elaborate descriptions:



first of the route to be followed, then of the fairy city of Alakā itself nestling on Mt. Kailāsa, whence he had been banished; and more particularly, how on arriving there the Cloud may be enabled to recognize his home, and sympathize with the forlorn condition in which it may expect to find the lady of his heart. Then, finally, the Yakṣa gives the Cloud his message, imparting withal a secret token that shall convince his bride of its genuineness. Apart from the theme of the poem itself that to the Western reader is likely to appear far-fetched, the continual allusions to Hindu mythology, legends, and customs provide a background all their own, recalling, as they do, one of the golden ages of ancient India, of all too short duration.

For our poet is describing the India which existed around him in his own day, and this gives an added importance to the actual date at which he wrote. Yet until quite recent years, there was very little beyond vague tradition to guide historical research on this point. Latterly, however, the discovery of an inscription in an ancient temple at Mandasor (the Daśapura of the poem) which gives a definite date corresponding to A.D. 473, appears to prove that Kālidāsa must already have been famous some years previous to this. For it contains an unmistakable imitation of stanza 1, Part II. So in that case we should be justified in looking upon him as almost contemporary with our own King Arthur, and can picture him meeting at his court as favourable a reception as at that of his own patron, King Vikramāditya, who was most probably Candragupta II, the conqueror of Ujjain. Moreover, he might well have been specially *persona grata* with the Welsh bards, in whose Triads he would have recognized many startling similarities with ancient Hindu doctrines,



notably those dealing with metempsychosis. For these are sufficiently marked to have attracted the attention of a Cambridge scholar nearly a century ago, at a time when the sum-total of Sanskrit literature with which Europe was acquainted was very inconsiderable indeed. While at the present day its aggregate is believed to exceed that of all the Greek and Latin classics put together.

Kālidāsa has besides been hailed as the 'Shakespeare of India', and his most famous work, the play of *Sakuntalā*, is probably better known in this country and throughout Europe generally than anything else of its kind.

What is not so well known, however, is that it has now been proved from the manuscript at Weimar, that Goethe made an important alteration in his own masterpiece, *Faust*, in consequence of reading it.

Nevertheless, hitherto throughout the West as a whole, the opportunities of the average educated reader have been restricted almost exclusively to the translations of Sanskrit texts included in the 'Sacred Books of the East' series, to the neglect of the more secular literature. In spite of the fact that numerous quotations occurring in Mallinātha's commentary indicate the existence of an extraordinary number of Sanskrit treatises dealing *ex professo* with a wide variety of subjects. And in this connexion it may be surmised that ancient Indian culture had, in earlier ages, a much more important influence on the West than has been the case ever since Constantine's conversion to Christianity made it the State religion of the Roman Empire. Practically all traces of this influence, however, have been swept away by the Moslem invasion, culminating in the dispersal of the great library of Alexandria. Subsequently, the wisdom of India could only filter in through the medium of Arabic, which accordingly



received all the credit. A notable example of this being the so-called 'Arabic' numerals, which were entirely borrowed from the Hindu mathematicians.

A reference to yogins, and frequent allusions to the Siva cult in the poem, recall the tradition that our poet assumed his name of Kālidāsa (the servant of Kālī) owing to the belief that his poetic genius was a gift bestowed on him by the goddess, after a vow he had made. One is reminded of a similar instance of devotion on the part of the modern Hindu reformer Rāmakṛṣṇa.

Meanwhile recent discoveries at Harappa, Mohenjo Daro, and elsewhere in the Indus Valley, turning topsy-turvy the elaborate theories of the earlier generation of orientalisks (so largely built up on mere inference from insufficient data), seem to have established that the worship of Siva and the practice of Yoga were in existence at least as early as 3000 B.C. Dr. Hunter<sup>1</sup> even claims that the origin of the Brāhmī alphabet, from which the modern Devanāgarī derives, can be traced to the pictographic script in use at Harappa and Mohenjo Daro; whereas only sixty or seventy years ago it was confidently asserted that writing was not introduced into India till the time of Alexander the Great. He also draws attention to the similarity of the signs on the Indus Valley seals with the characters on the wooden tablets discovered at Easter Island.

Further, in his latest work<sup>2</sup> Professor Childe writes: 'India confronts Egypt and Babylonia by the third millennium [B.C.] with a thoroughly individual and independent civilization of her own, technically the peer of the

<sup>1</sup> 'The Script of Harappa and Mohenjo Daro', by G. R. Hunter, Introduction by Professor S. Langdon.

<sup>2</sup> 'New light on the Most Ancient East', by V. Gordon Childe, Professor of Prehistoric Archaeology in Edinburgh University.



rest. And plainly, it is deeply rooted on Indian soil.' Again, 'it has endured; it is already specifically Indian, and forms the basis of modern Indian culture'. His reviewer<sup>1</sup> adds, 'I could not but feel blind as I thought of the almost universal patient belief among cultured Indians, that our time-scale of their history is ludicrously short. At any time now there may come a great inrush of knowledge, when accident or ingenuity gives the clue to the ancient script and permits the earliest inscriptions to be read.'<sup>2</sup>

While we may doubt whether Kālidāsa himself was aware of this extreme antiquity of the Siva cult, for which he shows so much reverence, it is certain he would have greeted with joy that other epoch-making rediscovery by the West—the aeroplane. For he could then himself have traversed the path taken by the Cloud, and so have allowed his poetic genius even fuller play.

In view of the fact that the commentary of Mallinātha has been followed throughout, the text adopted is necessarily the one used by him, with exception of certain stanzas, which, since he treats them as spurious interpolations, have consequently been omitted.

A word must also be said as to the method employed in the transliterated text, where the vowel samdhis are invariably indicated by a circumflex accent; while the compounds, though broken up into their component parts, remain connected by hyphens.

It is hoped that this arrangement may increase its usefulness to students, or at any rate to beginners.

In conclusion, my thanks are due to all those who have

<sup>1</sup> John Still in 'The Observer', 4 November 1934.

<sup>2</sup> cf. 'Punch-marked Coins: A Survival of the Indus Civilization', by C. L. Fábri, Ph.D., J.R.A.S., 1935, pp. 307-318.

given me much needed assistance in my task; first to Professor F. W. Thomas (Boden Professor of Sanskrit) but for whose kind initial encouragement and help it would never have been attempted at all.

And in particular, to Professor Berriedale Keith of Edinburgh, who, at the instance of his cousin, the Provost of Oriel (himself a translator responsible for the already famous versions of Aristotle), subsequently twice went over my work, clearing up difficulties and making many invaluable suggestions and comments, most of the latter being embodied in the notes.

Also to my friend Mr. Slingsby Roberts of Pembroke College, Cambridge, for reading my version and giving me the benefit of his advice to the improvement of the phrasing of particular passages. Lastly to Mrs. Moore for having assisted me with the designs for the initial letters.

G. H. R.

*March 1935.*



## INTRODUCTORY POEM

*(translated from his original Bengali by the Poet)*

At youth's coronation, Kālidāsa, you took your seat,  
Your beloved by your side, in Love's primal paradise.  
Earth spread its emerald-green carpet beneath your feet,  
The sky held over your heads its canopy gold-embroidered;  
The seasons danced round you,  
Carrying their wine cups of varied allurements,  
The whole universe yielded itself to your loneliness of delight,  
Leaving no trace of human sorrows and sufferings  
In the immense solitude of your bridal chamber.

\* \* \* \* \*

Suddenly God's curse descended from on high,  
Hurling its thunderbolt of separation  
Upon the boundless detachment of youth's egotism.  
The seasons' ministry in a moment was stopped  
When the veil was wrenched from love's isolation,  
And on the tear-misted sky appeared the pageantry  
Of the rainy world of June,  
Across which journeyed the sad notes of your bereaved heart  
Towards a distant dream.

RABINDRANATH TAGORE

## PŪRVAMEGHAH

## I

*Kāscit kāntā-viraha-guruṇā svādhikārāt pramattaḥ  
 Śāpenāstaṅgamita-mahimā varṣa-bhogyeṇa bhartuḥ  
 Yakṣaś cakre janaka-tanayā-snāna-puṇyōdakeṣu  
 Snigdha-cchāyā-taruṣu vasatiṁ Rāmagiry-āśrameṣu.*

**Yakṣa**—a sort of demigod, in the service of Kubera (the god of Wealth) who corresponds to the Greek Plutus. His capital Alakā is on Mt. Kailāsa in the Himālayas. The Yakṣa's neglect of duty was while acting as gatekeeper of Kubera's garden, leaving the gate open so that Indra's elephant Airāvata got in, and trampled down the flowers. **Rāmagiri** = the mountain of Rāma, is situated to the N. of Nagpur and now covered with temples dedicated to Rāma. **Shade**—*cf.* Shelley: 'the wedded boughs'. **Janaka**—the famous king of Videha, at whose court the Ṛṣi Yājñavalkya delivered a philosophical discourse epitomized in the Bṛhadāraṇyaka Upaniṣad. The Amarakośa classifies as demigods Vidyadhāras, Apsarases, Yakṣas, Rākṣasas, Gandharvas, Kīṃnaras, Piśācas, Guhyakas, Siddhas, and Bhūtas. The use of the plural āśrameṣu indicates his wandering from place to place.

## 2

*Tasminn adrau katicid abalā-viprayuktaḥ sa kāmī  
 Nītvā māsān kanaka-valaya-bhramṣa-rikta-prakoṣṭhaḥ  
 Āṣāḍhasya prathama-divase megham āśliṣṭa-saṇuṃ  
 Vapra-kriḍā-pariṇata-gaja-prekṣaṇīyaṃ dadarśa.*

**Leapt through**—a similar idea occurs in Kālidāsa's play 'Śakuntalā' of the bracelet having to be continually replaced. **Āṣāḍha**—is the last of the hot-weather months (June to July), Nabhas (July to August) begins the rainy season. **Earth-rampart**—the cloud, which (being a rain-cloud) always dark-blue in colour, is here compared to a pariṇata, *i.e.* an elephant at play, turning sideways in driving his tusks into an earthen parapet; *cf.* Hamlet's comparison of a cloud with a camel. **First**—more probably its last day, the cloud being a sign of the monsoon having broken, which does not occur till the end of that month. An alternative reading 'praśama' (last), if adopted, would rectify it, but Mallinātha vigorously defends 'prathama'. **Prekṣaṇīyaṃ**—in effect, is here equivalent to 'iva'.

## 3

*Tasya sthitvā katham api puraḥ kantukādhāna-hetor  
 Antar-bāṣpaś ciram anucaro rāja-rājasya dadhyau.  
 Meghāloke bhavati sukhino 'py anyathā-vṛtti cetah;  
 Kaṇṭhāsleṣa-praṇayini jane kim punar dūra-saṃsthe!*

**Is stirred**—the beginning of the monsoon, bringing the hot season to an end, produces the same feeling of exhilaration as a fine Spring day in England, and inspires the Indian poet just as it did Browning: 'the hillside's dew-pearled, God's in His Heaven, all's right with the world'. **Rājarājasya**—*lit.* of the King of kings, a title of Kubera.



## MEGHADŪTA—PART I

## I



certain Yakṣa, heedless of his trust,  
 With dignity downcast unto its setting,  
 His master's curse had doomed,  
 So cruelly it tore him from his mate,  
 To rue on Rāmagiri a livelong hermit-year,  
 'Neath its wedded woodland shade,  
 Beside those waters blessed  
 In the bathing of Janaka's daughter.

## 2

Many a month had this lover of ours spent  
 On that mountain pining for his spouse;  
 Till his forearm so lank,  
 Leapt through its golden bracelet;  
 When, on the first day of Āṣāḍha,  
 He espied, enclasping its peak,  
 A Cloud, that to his sight appeared  
 w. A A tusker, sidling in earth-rampart sport.

## 3

Before it, the cause of his yearning, <sup>long</sup>  
 Kubera's vassal bode reflecting long,  
 Full hardly holding back the pent-up tears.  
 For even when happy, one's heart  
 Is stirred by the sight of a cloud;  
 Yet how much more his,  
 Who while banished afar,  
 Is ever longing to embrace her neck!

## 4

*Pratyāsanne Nabhasi dayitā-jīvitāmbanārthī  
 Jīmūtena sva-kūśala-mayīm hārayiṣyan pravṛttim  
 Sa pratyagrāhī kuṭaja-kusumaiḥ kalpitārghāya tasmai  
 Prītaḥ prīti-pramukha-vacanam svāgataṁ vyājahāra.*

Jasmine blooms—blossoms of the kuṭaja or mountain-jasmine (*Wrightea antidysenterica*). Nabhas—the first month of the rainy season in India. The commentary explains that it is a characteristic of the rainy season to cause separation and consequent unhappiness. Uphold—according to the adage ‘the prevention of the arising of mishap is even better than remedying arisen mishap’, i.e. prevention is better than cure.

## 5

*Dhūma-jyotiḥ-salila-marutām samnīpātāḥ kva meghaḥ  
 Saṁdeśārthāḥ kva paṭu-karanaiḥ prāṇibhiḥ prāpanīyāḥ,  
 Ity autsukyād aparigaṇayan Guhyakas tam yayāce;  
 Kāmārtā hi prakṛti-kṛpāṇāś cetanācetanau.*

The Yakṣa—lit. Guhyaka, this term is usually applied to the special guardians of Kubera’s treasures who are thus commonly distinguished from the Yakṣas (see note to stanza 1).

## 6

*‘Jātaṁ vaṁse bhuvana-vidite Puṣkarāvartakānām  
 Jānāmi tvām prakṛti-puruṣam kāma-rūpaṁ Maghonaḥ;  
 Tenārthitvaṁ tvayi vidhi-vaśād dūra-bandhur gato ’ham.  
 Yācñā moghā varam adhiguṇe nādhamē labdha-kāmā.’*

Maghavan—the usual name for Indra the sovereign of Svarga the Heaven of the Hindus. He is always associated with the storm-cloud and heavy rain. Puṣkara—clouds are divided into three classes according to the Purāṇa-Sarvasva, ‘the clouds called Puṣkara are those large clouds insatiable of water’, and the Puṣkara-Avartakas are the largest and most formidable of all, which pour down the waters of the deluge at the end of a Yuga or Great Age. At will—cf. Socrates (in ‘The Clouds’ of Aristophanes): ‘clouds can be anything they wish’. Better sue vainly—Aristotle would have approved this sentiment.



## 4

Now Nabhas being not so far away, he,  
 Anxious to uphold his loved-one's life,  
 And planning, by aid of the Cloud,  
 To send tidings to her of his welfare,  
 Bade it welcome in friendly wise;  
 Preluding thus with winning words,  
 The offering he had made to it,  
 Of fresh-blown jasmine blooms.

## 5

In the task of taking a message, what  
 A difference is there 'twixt a cloud, mere  
 Light, vapour, water and wind interwoven,  
 And a sentient being with power of speech!  
 But because of his yearning the Yakṣa,  
 Naught recking of this, thus besought it;  
 For to the love-tormented seem the same,  
 Both thinking and unconscious creatures!

## 6

'I know thee, O chief minister of Maghavan!  
 That can'st change thy shape at will.  
 Scion of the race of Puṣkara-Avartakas,  
 Famous throughout the world.  
 Sundered by fate's decree from her  
 My spouse, do I come begging to thee!  
 For better sue vainly to one who is noble,  
 Than by a base fellow be granted a boon!'

## 7

*Samtaptānām tvam asi śaraṇam; tat payoda priyāyāḥ  
 Saṁdeśam me hara dhanapati-krodha-viśleṣitasya.  
 Gantavyā te vasatir Alakā nāma yakṣēṣvarāṇām  
 Bāhyōdyāna-sthita-hara-śiraś-candrikā-dhanta-harmyā.*

**Alakā**—the mythical capital of Kubera in the Himālayas, supposed to be situated on Mt. Kailās, the Hindu Olympus. **Śiva's head**—presumably, a statue of Śiva adorned with the usual diadem of a crescent moon. **Heat**—the Yakṣa is contrasting the climate of Rāmagiri just before the rains break, with the coolness of Alakā which is in the Himālayas (cf. II. 45).

## 8

*Tvām ārūḍham pavana-padavīm udgrhitālakāntāḥ  
 Prekṣisyante pathika-vanitāḥ pratyayād āśvasantyaḥ.  
 Kaḥ saṁnaddhe viraha-vidhurām tvayy upekṣeta jāyām  
 Na syād anyo 'py aham iva jano yaḥ parādhīna-vṛttiḥ?*

**Winds' path**—the sky; because (like a high road) it is free and unencumbered. **About to rain**—the rainy season in India is obviously unsuitable for a journey, so absent husbands would be sure to hurry back in order to get home before the rains break. Hence their wives' excitement at the Cloud's arrival.

## 9

*Mandaṁ mandaṁ nudati pavanaś cānukūlo yathā tvām  
 Vāmaś cāyam nadati madhuraṁ cātakas te sagandhaḥ  
 Garbhādhāna-kṣaṇa-paricayān nūnam ābaddha-mālāḥ  
 Sevisyante nayana-subhagaṁ khe bhavantaṁ balākāḥ.*

**On thy left**—the Hindus generally consider those omens met with on the left side to be unpropitious, but Bharata Mallika cites astrological writers to prove that 'peacocks, cātakas, and other male birds going cheerfully along on the left, bring good fortune'. **Cātaka**—(*Cuculus melanoleucus*) is supposed only to drink rain-water, which it catches as it drops off the leaves, hence its satisfaction on seeing the Cloud. **Female Cranes**—the rainy season being the time of the cranes' gestation. The commentary adds: 'in the Karmodaya', it is said, 'cranes conceive in the presence of a cloud, having formed a row in the sky on all sides'. It is further explained that the simultaneous occurrence of these omens portends the success of the Cloud's errand.



## 7

O Raingiver! art not thou too, a shelter  
 For those o'erborne by heat?  
 Therefore bear tidings to my belovèd  
 Of me, torn from her by Kubera's wrath.  
 Thou must betake thee then, to the abode  
 Of Yakṣa lords, that is hight Alakā;  
 Her palaces blanched by the moonbeams  
 From Śiva's head gracing the outer garden.

## 8

So, wives whose husbands wander far away,  
 Lifting up tips of streaming tresses, will  
 Scan thee as thou scalest the winds' path,  
 And breathe again, their confidence revived.  
 For when thou art about to rain,  
 Where is the man who would neglect  
 A wife his absence widows?  
 Unless alas! like me—another's thrall!

## 9

While gently, gently, a caressing breeze  
 Still wafts thee onward, where  
 On thy left the cātaka in pride  
 Warbles his tuneful call; surely  
 There also will the female cranes,  
 Wreathwise arrayed across the sky,  
 Pay worship, welcoming thy sight,  
 For service given in conception's hour!

## 10

*Tām cāvaśyaṃ divasa-gaṇanā-tat-parām eka-patnīm  
 Avyāpannām avihata-gatir drakṣyasi bhrātr-jāyām.  
 Āśā-bandhaḥ kusuma-sadrśaṃ prāyaśo hy aṅganānām  
 Sadyaḥ-pāti prajāyī hṛdayaṃ viprayoge ruṇaddhi.*

As the blossom—the hope of her husband's return is here compared in its effect to that of the tie or loop by means of which the gardener supports an unusually fine blossom. Similarly in the West, Hope has been given an anchor for her emblem.

## 11

*Kartuṃ yac ca prabhavati mahīm ucchilīndhrām avandhyāṃ  
 Tac chrutvā te śravaṇa-subhagaṃ garjitaṃ mānasōtkāḥ  
 Ā Kailāsād bisa-kisalaya-ccheda-pātheyavantaḥ  
 Saṃpatsyante nabhasi bhavato rāja-haṃsāḥ sahāyāḥ.*

Royal swans—says the commentary 'are those only which are white with red bills and feet'. Mānasa lake—is Lake Mānasarovara in Tibet whither the wild swans return as soon as the rainy season sets in. Mushrooms—according to the Nimitta Nidāna (Treasury of Omens) rising by the influence of seasonable clouds, tell us that the soil has previously borne crops. Kailāsa—because Mt. Kailās is within easy reach of Mānasa.

## 12

*Āprechasva priya-sakham amuṃ tuṅgaṃ ālīngya śailaṃ  
 Vandyaiḥ puṃsāṃ Raghupati-padair anikitaṃ mekhalāsu  
 Kāle kāle bhavati bhavato yasya saṃyogam etya  
 Snea-vyaktiś cira-viraha-jaṃ muñcato bāṣpaṃ uṣṇam.*

Raghus' Lord = Rāma, the famous King of Ayodhya (the modern Oude) whose ancestor was Raghu. Rāma is the hero of Vālmiki's epic the Rāmāyana, and is celebrated in Kālidāsa's poem the Raghuvamśa. He is also accounted to have been one of Viṣṇu's avatāras. Warm tears—the commentary explains: 'there is a falling of tears at friends' meeting after long separation'. So Burton in his translation of the Arabian Nights: 'this habit of weeping when friends meet after long parting, is customary' (IV. 154 note).



## 10

If tarrying not, thou wingest on thy way,  
 Thou shalt assuredly behold her there,  
 Thy brother's faithful spouse, not dead,  
 But bent only on counting the days.  
 For the tender heart of woman,  
 In loneliness soon drooping,  
 Is apt to be upborne by hope,  
 As the blossom by its tie!

## 11

The royal swans pining for Mānasa lake,  
 That hearken to thy thunder's welcome roar,  
 About to sow the fertile soil with mushrooms,  
 Will, as thy fellow wanderers o'er the sky,  
 Continually keep thee company,  
 Even until Kailāsa comes in sight:  
 Taking as sustenance upon their journey,  
 The juicy strips of sprouting lotus-root.

## 12

Once more having enlaced its lofty peak,  
 Bid farewell unto this thy dearest friend,  
 With flanks impressed by the footprints  
 Of Him, the Raghus' Lord,  
 Which men are wont to adore.  
 Since season after season, it doth shed  
 Warm tears, as tokens of affection  
 At thy return, who stay'st away so long!

## 13

*Mārgam tāvac chr̥ṇu kathayatas tvat-prayānānurūpaṃ;  
 Samdeśaṃ me tad-anu jalada śrośyasi śrotra-peyam,  
 Khinnah̥ khinnah̥ śikhariṣu padaṃ nyasya gantāsi yatra  
 Kṣīṇah̥ kṣīṇah̥ pari-laghu payah̥ srotasāṃ cōpabhuṃjya.*

**Streams**—Mallinātha quotes Vāgbhata to the effect that 'rivers rising in the Himālayas and Malayas, their waters foaming, by striking against stones, tossing and being broken; are health-giving' (*sc.* from the consequent admixture of air), but for the same reason only affording slight sustenance to the Cloud.

## 14

*Adreḥ śṛṅgaṃ harati pavanaḥ kiṃ svid ity unmukhībhir  
 Dr̥ṣṭōtsāhaś cakita-cakitaṃ mugdha-siddhāṅganābhīḥ  
 Sthānād asmāt sarasa-niculād utpatōdanī-mukhaḥ khaṇ  
 Dinnāgānām pathi pariharan sthūla-hastāvalepān.*

**Siddha wives**—Siddhas are human beings who through devotion to mystic knowledge have acquired 'siddhis', *i.e.* superhuman powers; they are supposed to inhabit the upper regions of the air. The commentary calls them 'great poets and their wives'. Niculas—*lit.* a species of land-reed. Also name of a poet, friend and fellow student of Kālidāsa. Dinnāgas—*lit.* elephants of the quarters, *i.e.* of the eight points of the compass, each of which is supposed to be thus guarded. Their names being Airāvata (Indra's elephant), Puṇḍarika (white-lotus), Vāmana (dwarf), Kumuda (night-lotus), Āñjana (eye-salve), Puṣpadanta (flower-tooth), Sarvabhauma (owning the whole Earth), Supratika (lovely). But the use of the plural is also *majestatis* being a covert allusion to the famous paṇḍit Dignāga who is supposed to have criticized Kālidāsa. Hence the inquiry of the Siddhas' (great poets') wives whether the Cloud (poem) will tear off Dignāga's peak, *i.e.* deprive him of his assumed superiority, or as we should say: 'put him in his place'.

## 15

*Ratna-cchāyā-vyatikara iva preksyam etat purastād  
 Valmīkāgrāt prabhavati dhanuṣ-khaṇḍam ākhaṇḍalasya  
 Yena śyāmaṃ vapur atitarāṃ kāntim āpatsyate te  
 Barhenēva sphurita-rucinā gopa-veśasya Viṣṇoh̥.*

**Valmīkāgra**—*lit.* 'anthill's-mouth'. But according to the Petropolitan Dictionary, the name of a peak in S. India. **Breaker's bow**—the rainbow, called the bow of Indra 'who having slain the serpent (Vṛtra) released the cows by breaking the barrier of Vāla' (R̥g. Veda, II. 12. 3). **Cowherd's garb**—Viṣṇu because of His avatāra (incarnation) as Kṛṣṇa, is called Go-pati (Lord of Kine) and consequently represented as wearing cowherd's dress which is black; hence the comparison of the dark cloud, seen through the iris, to the iridescent effect of a peacock plume.



## 13

Wherefore hearken, while I tell thee  
 The road best fitted for thy travelling;  
 Thereafter O Cloud! shalt thou hear  
 My message, to be drunk in by thine ears!  
 Growing wearier and wearier, wilt thou  
 Rest thy foot upon the mountains;  
 Wasted, ay wasted, shalt thou quaff  
 The teeming spray of the streams.

## 14

Not undismayed do simple Siddha wives  
 With upturned faces wonderingly ask,  
 Seeing thy effort: 'can it really be  
 A gale is tearing off the mountain's peak?'  
 By yonder clump of lush-green Niculas,  
 Fly thou up skyward toward the North,  
 Scaping buffets on thy way  
 From the Diñnāgas' massy trunks!

## 15

Look! where o'er Valmikâgra's brow  
 Kindles an iris in the Breaker's bow,  
 Gorgeous as the mingled gleam of gems!  
 Soon it thy swarthy body shall illumine  
 With ever livelier splendour,  
 Rivalling the shimmering lustre,  
 That Viṣṇu's peacock-plume  
 Sheds o'er His cowherd's garb!

## 16

*'Tvayy āyattam kṛṣi-phalam' iti bhrū-vilāsānabhijñāṇaiḥ  
 Prīti-snigdhair janapada-vadhū-locanaiḥ pīyamānaḥ  
 Sadyaḥ-sirôtkaṣaṇa-surabhi kṣetram āruhya Mālaṃ  
 Kimcit paścād vraja laghu-gatir bhūya evôttareṇa.*

The harvest—India being almost exclusively agricultural, its prosperity principally depends on an adequate rainfall; any serious shortage resulting in terrible famines. Māla's field—probably Malda near Ratanpur, Central Provinces. The commentary gives its meaning as 'stony upland', which it supports by quoting the Utpalamālā (the punning title of Utpala's dictionary): 'mālaṃ is elevated ground'.

## 17

*Tvām āsāra-praśamita-vanôpaplavam sādhu mürdhnā  
 Vaksyaty adhva-śrama-parigatam sānumān Āmrakūṭaḥ.  
 Na kṣudro 'pi prathama-sukertāpekṣayā saṃśrayāya  
 Prāpte mitre bhavati vimukhaḥ; kim punar yas tathôccaiḥ!*

Āmrakūṭa = mango-peak, may possibly be the modern Āmrakāntaka in Rewa (3,500 feet in height). Fires—forest fires are of frequent occurrence towards the close of the hot weather, and do enormous damage. The commentary observes 'in the month of Āṣāḍha forest-mangoes are ripened by the breath of a cloud'. Also that a welcome from Āmrakūṭa will portend success to the Cloud's errand; quoting the 'Treasury of Omens' (already mentioned): 'whoever has happiness at his first stopping-place, will meet with good luck throughout his whole journey'.

## 18

*Channôpāntaḥ parinata-phala-dyotibhiḥ kānanāmraṣ  
 Tvayy āvūdhe śikharam acalaḥ snigdha-veṇī-savarṇe  
 Nūnam yāsyaty amara-mithuna-prekṣaṇīyām avasthām  
 Madhye śyāmaḥ stana iva bhuvaḥ śeṣa-vistāra-pāṇḍuḥ.*

Glossy-braided hair—the Cloud, as usual, is represented as blue-black in colour. Dark-centred—i.e. the dark mass of the Cloud encircling the white peak suggests a resemblance to the dark ring surrounding the nipple of a human breast. The commentary adds: 'as some lover wearied out, sleeps on the breast of his mistress, so will you, on the breast of your mistress the Earth'.



## 16

Peasant girls, their artless glances  
 Glistening with affection, seem as if  
 To drink thee in while murmuring,  
 "Tis thine to give the harvest to our toil!  
 Soaring o'er Māla's field, that instantly  
 Exhales in fragrance, cloven by the plough;  
 Wend awhile westward, lighter in thy gait,  
 Then, turn northward once again.

## 17

Wayworn with weariness, peaked Āmrakūṭa  
 Upon his lofty crest shall cradle thee,  
 When thou hast quenched by thy showers  
 The fires which were wasting his forests.  
 What man, even, is there so lowly  
 As not to remember past favours,  
 Or turn away from a friend seeking shelter?  
 How much less he, in station so exalted!

## 18

While thou with hue of glossy-braided hair  
 Art perched upon that mountain's peak,  
 Its flanks, in wild-mango forest clad,  
 Glimmering with ripe gold fruit;  
 It will become a sight indeed, worth  
 The rapt gaze of pairs of immortals;  
 Dark-centred as beseems a breast of Earth,  
 But pale o'er all its girth beside.

## 19

*Sthitvā tasmin vana-cara-vadhū-bhukta-kuñje muhūrtam  
 Toyôtsarga-drutatara-gatis tat-param vartma tīrṇaḥ  
 Revām drakṣyasy upala-viṣame Vindhya-pāde viśīrṇām  
 Bhakti-cchedair iva viracitām bhūtim aṅge gajasya.*

Bowers—*lit.* huts or hollows in the ground, roofed with leaves. Revā—is the Narmadā (Nerbudda) which takes its rise on Āmrakūṭa. The Amarakośa however calls it 'daughter of Mt. Mekhala, sprung from the moon'. Vindhya—the mountain-range forming the S. boundary of Āryāvarta, being the ancient limit of Aryan settlements in N. India. Its dark mass is often compared to the body of an elephant. Foot—the commentary observes: 'by this the falling at the feet of her lover by some woman in love, is alluded to'. Pattern—elephants on occasions of state have their forelegs and shoulders streaked with rays of silver paint.

## 20

*Tasyās tiktair vana-gaja-madair vāsitaṃ vānta-vrṣṭir  
 Jambū-kuñja-pratihata-rayam toyam ādāya gaccheḥ.  
 Antaḥ-sāraṃ ghana tulayitum nānilaḥ śakṣyati tvām  
 Riktaḥ sarvo bhavati hi laghuḥ; pūrṇatā gauravāya.*

Jambū-brake—the jambū is the rose-apple tree. Ichor—in each of the elephant's temples there is an aperture no larger than the head of a pin, from which during the rutting season, exudes a fluid so sweetly scented that it attracts the bees, which mistake it for the perfume of flowers. Mallinātha, in this connexion, explains that the Himālayas, Vindhya, and Malayas are the chief breeding-grounds of elephants.

## 21

*Nīpaṃ drṣtvā harita-kapiśaṃ kesarair ardha-rūḍhair  
 Āvirbhūta-prathama-mukulāḥ kandaliś cānukaccham  
 Jagdhvāranyeṣv adhika-surabhīm gandham āghrāya cōruyāḥ  
 Sāraṅgās te jala-lava-mucaḥ sūcayisyanti mārgam.*

Nīpa—according to the commentary, is the land-kadamba—which is a tree with orange-coloured blossoms (*Nauclea cadamba*). The Śabdārṇava is also quoted as stating 'the kandali and earth-plantain are trough-leaved and have oily bulb roots'. Beacons—because the antelopes, as they browse, follow the track of the Cloud, enjoying the fragrance which the rain causes to exhale from the scorched forests.



## 19

Amid its bowers harbour for a while, where  
 Wives of forest-roamers wont to bide;  
 Then, pouring forth thy showers, with  
 Quickened pace speed o'er the path beyond,  
 Until thou spiest Revā jagged with rocks,  
 Rippling round the Vindhya's craggy foot,  
 In glittering streaks that stream, like  
 Painted pattern down an elephant's limb.

## 20

With rain all spent, do thou wing onward,  
 After helping thyself to her waters,  
 Just where jambū-brake stemming the stream,  
 Is scented sweet by forest-elephants' ichor.  
 Scarce shall the wind waft thee O Cloud!  
 So full of substance wilt thou become;  
 For, if all empty people seem light,  
 Doth not fullness bring heaviness too?

## 21

The dappled antelopes, gazing at the nīpa  
 In half-fledged filaments of green and brown,  
 As they crop the earliest buds put forth  
 By plantains fringing the banks,  
 And scent the luscious sweetness  
 Of earth-fragrance from the forests,  
 Shall serve as beacons of thy path,  
 Who unto raindrops gave their freedom!

## 22

*Utpasyāmi drutam api sakhe mat-priyārthaṃ yiyāsoḥ  
 Kāla-kṣepaṃ kakubha-surabhau parvate parvate te;  
 Sūklāpāṅgaiḥ sa-jala-nayanaiḥ svāgatī-kṛtya kekāḥ  
 Pratyudyātāḥ katham api bhavān gantum āśu vyavasyet.*

Kuṭaja—*lit.* kakubha, which according to the Śabdārṇava is a white variety of kuṭaja. Hail thee—the beginning of the rains is the peacocks' pairing season, hence their delight on seeing the Cloud.

## 23

*Pāṇḍu-cchāyōpavana-vṛtayaḥ ketakaiḥ sūci-bhinnair  
 Nīdārambhair grha-bali-bhujām ākula-grāma-caityāḥ  
 Tvayy āsanne parinata-phala-śyāma-jambū-vanāntāḥ  
 Saṃpatsyante katipaya-dina-sthāyi-ḥaṃsā Daśārṇāḥ.*

Ketaka—the Nala tree (*Pandanus odoratissimus*) with pale-yellow flowers. Daśārṇās—Ptolemy's Atlas gives a *Dosara* and a *Dosaronis fluvium*. The commentator Bharata, however, derives the name from Daśa arṇa = ten forts or citadels. Sacred fig-trees—the Bo tree (*Ficus religiosa*), the most famous examples of these being the one at Gayā beneath which the Buddha attained Enlightenment, and that at Anurādhapura in Ceylon, which latter is supposed to be nearly 2,000 years old, being originally a cutting from the former, brought with them by the first Buddhist missionaries to the island. Of swans—*viz.* of those accompanying the Cloud (I. 11). Nest-building birds—these are probably crows, etc.

## 24

*Teṣāṃ dikṣu prathita-Vidiśā-lakṣaṇāṃ rāja-dhānīm  
 Gatvā sadyaḥ phalam avikalaṃ kāmukatvasya labdhā,  
 Tīrōpānta-stanita-subhagaṃ pāsyasi svādu yasmāt  
 Sa-bhrū-bhaṇaṃ mukham iva payo Vetravatīś calōrmi.*

Vidiśā—now Bhilsa in East Mālva, the country N. of Indore. Vetravatī—now the river Betwa, where a severe engagement took place in 1858 during Sir Hugh Rose's campaign in Central India. The name itself means 'full of reeds'. This river is a tributary of the Yamunā (Jumna).



## 22

O friend ! I can foresee thee, lingering  
 O'er mountain after mountain,  
 Steepèd in scent of flowering Kuṭajas;  
 Albeit for the sake of pleasing me,  
 Thou'd'st fain be hastening upon thy way !  
 Yea ! though the peacocks tearful-eyed,  
 Screaming in welcome hail thee as a guest,  
 Somehow thou must manage to go with speed !

## 23

Pale-hued from bursting Ketaka-buds  
 Appear the verges of Daśārṇās' woodlands;  
 While sacred fig-trees in their villages  
 Are swarming with nest-building birds  
 That thrive on household offerings.  
 So jambū-forest tops dark with ripe fruit,  
 On thy arrival shall become,  
 From day to day, the home of swans.

## 24

Unto their royal-city having come,  
 Vidiśā, its world-famous name,  
 At once love's utmost guerdon winning,  
 Quaff the sweet waters of Vetravatī;  
 Softly beside the edges of her banks  
 Thundering awhile; and teach  
 The dimpling ripples how to shape  
 A face, with frowning brows !

25

*Nīcāir-ākhyam girim adhivases tatra viśrāma-hetos  
Tvat samparkāt pulakitam iva prauḍha-puṣpaiḥ kadambaiḥ  
Yah panya-strī-rati-parimalōdgāribhir nāgarāṇām  
Uddāmāni prathayati śilā-veśmabhir yauvanāni.*

**Nīcāir**—a small range of hills. **Kadambas**—the nīpas previously noticed (I. 21). **Perfumes**—parimalāḥ; the Amarakośa gives this word as denoting 'a fragrant substance prepared by crushing, and captivating to men'. **The citizens**—says Mallinātha, 'sometimes, when in a state of violent youthfulness waiting for an intimate stroll with a vārāṅganā (pretty girl) having, from fear of the mothers and others, repaired by night to some deserted spot, enjoy themselves; and it is notorious that this is very prevalent there'.

26

*Viśrāntaḥ san vraja vana-nadī-tīra-jātāni sīṅgam  
Udyānāṇām nava-jala-kanair yūthikā-jalakāni  
Gaṇḍa-svedāpanayana-rujā-klānta-karṇōtpalānām  
Chāyā-dānāt kṣaṇa-paricitaḥ puṣpa-lāvī-mukhānām.*

**Flower-girls**—the constant demand for garlands on ceremonial occasions is sufficient to give employment to a special caste. **Shade**—the commentary points out that the word (cchāyā) also means 'loveliness', and is intended here to imply that 'at the sight of their lovers, there is a flowering of the faces of women in love'.

27

*Vakraḥ panthā yad api bhavataḥ prasthitasyōttarāśām  
Saundhōtsaṅga-praṇaya-vimukho mā sma bhūr Ujjayinyāḥ.  
Vidyud-dāma-sphurita-cakitais tatra paurāṅganānām  
Lolāpāṅgair yadi na ramase locanair, vañcito 'si.*

**Devious**—because this city lies to the E. of the Nirvindhya while the direct route northward is to the W. of it, still the Yakṣa (wishing to give the Cloud a treat) admits that its attractions justify the delay. **Ujjain**—was not improbably the home of our poet, being the capital of his patron, King Vikramāditya. It is now the capital of the Mahārājah Scindiah. Moreover, it is one of the seven sacred cities of India, supposed to enable those who die in them to attain nirvāṇa (liberation from rebirth); cf. I. 30 note. They are Ayodhyā, Mathurā (Muttra), Gayā, Kāśī (Benares), Kānchī (Kānchiveram), Avanti (Ujjain), and Dvāravatī, Kṛṣṇa's capital in Gujerat (the Hindu Venice), since swallowed up by the sea.



## 25

There, to the mountain called Nicair,  
 Thou mayest hie thee if in need of rest.  
 Where, as though thrilled by thy touch,  
 Kadambas have burst into blossom;  
 While perfumes pouring forth  
 From out its rocky grottoes,  
 Through disport of hireling women,  
 Proclaim the citizens' unbridled youth!

## 26

So, having rested, ramble on thy way,  
 Sprinkling with refreshing raindrops, webs  
 Of golden-jasmine buds, in gardens self-sown  
 Adown the banks of woodland streams.  
 United, if but for a moment, in act  
 Of giving shade, to flower-girls' faces;  
 The lotuses beside whose ears are faded,  
 Crushed, in wiping their moist cheeks.

## 27

Then, though it be for thee a devious path,  
 Who hast already headed for the North,  
 Still, avert not thy face from Ujjain's  
 Palace-balconies; where,  
 If thou drinkest no delight of flickering  
 Glances from her maidens' eyes,  
 Dazzled by thy lightning-flashes' glare,  
 Thou wilt have been defrauded of thy due!

28

*Vici-kṣobha-stanita-vihaga-śreṇi-kāñci-guṇāyāḥ*  
*Samśarpantīyāḥ skhalita-subhagaṃ darśitāvarta-nābheḥ*  
*Nirvindhīyāḥ pathi bhava rasābhyanantaraḥ samnipatyā;*  
*Strīṇām ādyaṃ praṇaya-vacanaṃ vibhramo hi priyeṣu.*

**Nirvindhya**—the river Pārvatī; the commentary gives the derivation of the name from 'nih' and 'Vindhya', meaning 'flowing from the Vindhya range'.  
**Girdle-string**—the serried rows of birds forming a sort of barrage across the stream.

29

*Venī-bhūta-pratanu-salilāsāv atītasya sindhuḥ*  
*Pāṇdu-cchāyā taṭa-ruha-taru-bhramśibhir jīrṇa-parṇaiḥ*  
*Saubhāgyam te subhaga virahāvasthayaḥ vyañjayantī*  
*Kāśyaṃ yena tyajati vidhinā sa tvayāvōpāpādyah.*

**Braided**—alluding to the custom of Hindu wives during their husbands' absence tying up their hair in a single braid with muñja grass (*cf.* II. 29). Hence the expression 'grass widow'. The Cloud is reproached as playing the part of neglectful husband to the river.

30

*Prāpyāvantīn Udayana-kathā-kovida-grāma-vṛddhān*  
*Pūrvōddiṣṭām anusara purīm śrī-viśālām Viśālām,*  
*Svalpī-bhūte sucarita-phale svargiṇām gām gatānām*  
*Śeṣaiḥ punyair hr̥tam iva divaḥ kāntimat khaṇḍam ekam.*

**Avantī**—of which Ujjain is the capital. **Udayana**—the famous King of the Vatsas, with whom eloped Vāsavadattā, daughter of King Pradyota of Ujjain. She figures prominently in the play 'Ratnāvalī'. That city—Viśālā; the ancient name of Ujjain (*cf.* I. 27 note). **Heaven**—refers to the doctrine of the two paths taken by souls after death (Chāndogya Up° 5. 10. 1) (also Bhagavad Gītā, VIII. 23-6). The first (Path of the gods or Solar Path) chosen by ascetics, leads to Brahman (the Absolute) whence there is no return. The second (Path of the Fathers) for 'householders', leading to Svarga (Paradise), where they stay only for the period earned by their good deeds on Earth. When the effect of these is exhausted (since the Earth, as the sphere of causes, and Svarga that of effects, being subject to laws of Time and Space, are both of them local and transitory) they are reborn on Earth in such circumstances as their former merits entitle them to. The poet suggests that Ujjain is a piece of Heaven some have brought with them (*cf.* the Myth of Ēr in Bk. X of Plato's 'Republic'; also Shakespeare 'this blessed plot, this earth, this realm, this England').



## 28

Greeting the Nirvindhya on the way,  
 Make thyself free of her waters,  
 Close to her girdle-string of rows of birds  
 All clamorous at the dashing of the waves  
 As gliding along and gracefully tripping,  
 She exposes her navel-like eddies.  
 For with women, confusion before lovers  
 Is their earliest token of love! ?

## 29

O lucky one! for only thou hast means  
 Whereby yon river may forgo the waning  
 Of her stream shrunken like to braided hair  
 All wan of hue from withered leaves  
 Drifted down tree-fringed banks.  
 In lonely plight proclaiming  
 Thy own far happier lot;  
 Who didst leave her—forsaken!

## 30

Reaching the Avantī, whose village-elders  
 Are skilled in tales about Udayana;  
 Fare to that city spoken of before,  
 Viśālā, glorious Viśālā!  
 Guerdon of meritorious deeds;  
 Like one last radiant plot of Heaven,  
 Still left to certain of her citizens, whom,  
 Meed exhausted, summoned back to Earth!

31

*Dīrghī-kurvan paṭu mada-kalam kūjitaṃ sārāsānām  
 Pratyūṣeṣu sphuṭita-kamalāmōda-maitrī-kaśāyāḥ  
 Yatra strīnām harati surata-glānim āngānukūlah  
 Śiprā-vātaḥ priyatama iva prārthanā-cāṭu-kāraḥ;*

Śiprā—the river flowing past Ujjain (now the Sippara). Sārāsa—the commentators disagree as to the identity of this bird; Yādava says it refers to the crane. But according to the Śābdārṇava, it signifies the haṃsa (swan or ruddy goose). Prolonging—the commentary adds: ‘by this is suggested a lover who without ceasing utters his blandishments, imitating the note of a bird courting its mate. Soothes—the breeze has this effect after absorbing the fragrance of the opening lotus blossoms; similarly the Amarakośa renders it: ‘altogether delightful’. Stroking—Bhavabhūti is quoted: ‘maidens are stroked by their lovers when wearied by union’ (cf. also II. 33).

32

*Jālōdgīrṇair upacita-vapuḥ keśa-saṃskāra-dhūpair  
 Bandhu-prītyā bhavana-sikhibhir datta-nṛtyōpahāraḥ  
 Harmyeṣv asyāḥ kusuma-surabhiṣv adhva-keḍaṇiḥ nayethā  
 Lakṣmīṃ paśyāt lalita-vanitā-pāda-rāgāṅkīteṣu.*

Palace-roofs—these being flat, form terraces, corresponding to the ‘roof-gardens’ of the West. Rosy prints—from the soles of their bare feet, which are stained with lac, a reddish dye (cf. II. 11) the roofs ‘brighten’ by footprints multiplying, as the maidens run to and fro.

33

*Bhartuḥ kaṇṭha-cchavir iti gaṇaiḥ sādaram vīkṣyamāṇaḥ  
 Puṇyam yāyās tri-bhuvana-guror dhāma Caṇḍīśvarasya  
 Dhūtōdyānam kuvalaya-rajo-gandhibhir Gandhavatyās  
 Toya-krīḍā-nirata-yuvati-snāna-tiktair marudbhiḥ.*

Śiva—Third Person of the Hindu Trinity and patron of ascetics. Bands—in agreement with the Western conception ‘Lord of Hosts’. Neck—at the churning of the Ocean of Milk (Undifferentiated Substance) by the Suras (gods) and Asuras (demons), whereby it curdled into nebulae; a basic legend of Hindu Cosmogony. A by-product of the churning, however, was a deadly poison, its fumes pervading the Three Worlds, till Śiva, in order to save mankind, drank it up Himself, His throat in consequence taking on a dark-blue tint (like that of the Cloud). Caṇḍī’s Lord = Śiva. Gandhavati—a local stream, its name = ‘Full of fragrance’.



## 31

Where at break of day the breeze  
 From the Śiprā, prolonging  
 The sārasa's shrill note, sweet  
 And low in its yearning;  
 Scent-laden by the lotus full-blown, soothes  
 Women weary with languor of love;  
 Stroking their limbs, as fondest of lovers  
 Who coaxes all the while he woos!

## 32

Like loving kindred, do palace-peacocks  
 Pay thee homage by their dancing.  
 Thy body swol'n with the mists of incense  
 Perfuming tresses, from lattices pouring;  
 May'st thou forget the journey's toil,  
 Amid its palace-roofs fragrant of flowers,  
 Brooding o'er their beauty as they brighten  
 With rosy prints, by lovely girlish feet!

## 33

Beheld with reverence by Siva's bands, who  
 Deem thee like their Master's neck in hue,  
 Wend to the blest abode of Caṇḍī's Lord,  
 The mighty Sovran of the triple world.  
 His gardens bending under balmy breezes,  
 Laden with lotus-pollen from Gandhavatī,  
 And perfumes, pilfered off maidens' limbs  
 At water-sport, while bathing in her stream.

## 34

*Apy anyasmiñ jala-dhara Mahākālam āsādyā kāle  
 Śhātavyam te nayana-viṣayam yāvad atyeti bhānuḥ;  
 Kurvan saṁdhyā-bali-pāṭahatām śūlināḥ ślāghanīyām  
 Āmandrāṇām phalam avikalam lapsyase garjitānām.*

**Mahākāla**—the famous shrine of Śiva at Ujjain. Mallinātha quotes the Skānda Purāṇa to the effect that a pilgrimage thither brings good luck, for 'having seen the track of a meteor in the sky, or the lingam of the Lord of Hātaka (Śiva) in the underworld (Pātāla), and Mahākāla on Earth; he will obtain his desire'. **Trident**—one of Śiva's emblems, usually having a banner attached to it; the sacred city Kāśi (modern Benares), according to Hindu legend, rests on its central prong. **Sunset-worship**—one of the nitya (obligatory) morning and evening acts of worship, known as saṁdhyā, performed by all Brāhmins at dawn and sunset (cf. the *angelus* of the Christian Church). Their public celebration includes ringing of bells, blowing of conches, beating tabors, &c. **Thunder**—is often referred to as 'the drums of the gods'.

## 35

*Pāda-nyāsaiḥ kvanita-raśanās tatra lilāvadhūtai  
 Ratna-cchāyā-khacita-valibhiḥ cāmaraiḥ klānta-hastāḥ  
 Veśyās tvatto nakha-pada-sukhān prāpya varṣāgra-bindūm  
 Āmoksyante tvayi madhu-kara-śreṇi-dirghān kaṭākṣaṇ.*

**Cāmaras**—fly-whisks made of the tail of the Yak (*Bos grunniens*). The Nṛtyasarvasva (Compendium of Dances) states 'a dance brandishing swords, balls, garments, sticks, cāmaras, garlands, and holding tight the lute, is a deśikam' (country dance). **Lacerations**—scratches of their lovers' nails (cf. II. 33). **Line**—glances of dark eyes with long lashes are suggested by this peculiarity of bees in flight; noticed also by Homer, who describes the bees as 'branching'.

## 36

*Paścād uccair-bhuja-taru-vanam maṇḍalenābhilīnaḥ  
 Sāndhyam tejah pratinava-japā-puṣpa-raktaṁ dadhānaḥ  
 Nṛtyārambhe hara paśupater ārdra-nāgājīnēcchām  
 Sāntōdvega-stimita-nayanam dṛṣṭa-bhaktir Bhavānyā.*

**Japā**—the China rose, its buds having rosy tips. **Elephant-hide**—Śiva, to celebrate His victory over the elephant-demon, performs a tāṇḍava (dance of triumph) holding the gory hide of the slain enemy in His arms. Bhavānī (His consort), whom this terrifies, will be grateful to the Cloud whose ruddy hue enables it to act as substitute at the critical moment.



## 34

O Cloud ! if thou should'st chance to come  
 At any hour earlier than evening,  
 To Mahākāla; there must thou abide, till  
 The sun's disk sinks below reach of sight.  
 Then with thy thunder rolling like a drum,  
 At sunset-worship unto Him who holds  
 The trident; well will thy part be played,  
 And so wilt thou obtain a rich reward !

## 35

Where dancing-girls whose girdles chime,  
 Beating time to twinkling feet, their  
 Hands weary with waving quivering cāmaras,  
 On sparkling hafts thick-set with gems,  
 Feeling love's lacerations mollified;  
 At earliest greeting of thy drenching drops,  
 Will dart at thee their sidelong glances,  
 That lengthen like a line of honey-bees !

## 36

Thereafter floating o'er, encircling  
 Those forest-monarchs' uplifted arms,  
 Robed in all thy evening splendours,  
 Like fresh-blown japā-blossoms blushing,  
 Just as Śiva starts to dance, change places  
 With the pet dank elephant-hide !  
 So shall not thy devotion 'scape  
 Bhavānī's eager gaze, her terror quelled.

37

*Gacchantīnām ramaṇa-vasatīm yoṣitām tatra naktaṃ  
 Ruddhāloke nara-pati-pathe sūci-bhedyais tamobhīḥ  
 Saudāmanya kanaka-nikāṣa-snigdhayā darśayōrvīm;  
 Toyōtsarga-stanita-mukharo mā sma bhūr viklavās tāḥ.*

**King's highway**—running through the city of Ujjain. **Touchstone**—the ancient method of testing the purity or degree of fineness of gold, hence such expressions as 'the touch of Paris'; in England the equivalent is the 'hall mark' of the Company of Goldsmiths. The stone itself being of an inky blackness, its 'sullen ground', the 'bright metal' streaks, seem to cleave: *cf.* also Shelley 'like the radiant lines of morning thro' thin clouds ere they divide them'. **Lightning**—its name in Sanskrit signifies 'the daughter of the bountiful one', *i.e.* the rain-cloud. It is also not inappropriately chosen as the title of a commentary on this poem.

38

*Tām kasyāncid bhavana-valabhan supta-pārāvatāyām  
 Nītvā rātriṃ cira-vilasanāt khinna-vidyut-kalatraḥ  
 Dṛṣṭe sūrye punar api bhavān vāhayed adhva-śeṣam;  
 Mandāyante na khalu suhrdām abhyupetārtha-kṛtyāḥ.*

**Thy spouse**—the lightning, being its śakti or potency, is therefore regarded as the consort of the Cloud (*cf.* II. 52).

39

*Tasmin kāle nayana-salilam yoṣitām khaṇḍitānām  
 Śāntīm neyaṃ praṇayibhir; ato vartma bhānos tyajāśu;  
 Prāleyāsraṃ kamala-vadanāt so 'pi hartuṃ nalinyāḥ  
 Pratyāvṛttas tvayi kara-rudhi syād analpābhyaśīyaḥ.*

**Tears**—of disappointment at their lovers' late arrival who have failed to keep their tryst; the latter endeavour to dry their tears, on the principle *amantium irae, amoris redintegratio*. **His own**—the sun is always held to be the lotus's lover, as it closes at sunset and only opens when reached by the first rays of the rising sun (*cf.* II. 17). **Anger**—Mallinātha explains that this would portend the failure of the Cloud's errand; quoting: 'the man who hates Brahmā, or the sun, or Śiva or Viṣṇu, for him good fortunes are in vain, and there will assuredly be Raurava' (one of the hells).



## 37

By night along King's highway light a path  
 For women hieing to their lovers' homes.  
 Even where sable shadows, shrouding sight,  
 Can hardly with a needle's point be pierced,  
 They shall be riven by thy lightning's gleam,  
 As seems a touchstone in its streaks of gold.  
 Yet still restrain the drenching downpour,  
 And let no thunder growl, for girls are timid.

## 38

So, having whiled the night away,  
 Where pigeons doze by palace-pinnacles,  
 Thy Lightning-spouse all wearied out  
 With her long sporting;  
 At peep of day, once more pursue  
 What of thy journey still is left to fare,  
 Since they who for a friend have undertaken  
 An urgent errand, may brook no delay!

## 39

Moreover 'tis the hour when their lovers  
 Must respite bring to angry women's tears.  
 So therefore, do thou swiftly swerve aside  
 From the sun's path, lest he too coming back,  
 To dry the dewy drops upon  
 His own loved flower's lotus-face,  
 May feel toward thee no trifling anger,  
 If thou should'st intercept his rays!

## 40

*Gambhīrāyāḥ payasi saritaś cetaśīva prasanne  
Chāyātmāpi prakṛti-subhago lapsyate te praveśam;  
Tasmād asyāḥ kumuda-viśadāny arhasi tvaṃ na dhairyaṃ  
Moghī-kartuṃ caṭula-śapharôdvartana-prekṣitāni.*

Mantles—*cf.* Shakespeare 'sicklied o'er with the pale cast of thought'. *Gambhīrā*—some local stream; the name itself means 'deep', hence possibly the allusion to its mirror-like stillness. Glances—circles in the water made by scurrying fish. In vain—meaning though, as we should say, 'she is making eyes', she is not therefore to be scorned by you. Mallinātha seizes the opportunity to give the definition of a 'rogue'; 'the very handsome rogue continually torments the mistress seated on his lap, clasping her eagerly when she is not passionate, and so soon as she is, desisting'.

## 41

*Tasyāḥ kiṃcit kara-dhṛtam iva prāpta-vānīra-śākhaṃ  
Nītvā nīlaṃ salila-vasanaṃ mukta-rodho-nitambam  
Prasthānaṃ te katham api sakhe lambamānasya bhāvi;  
Jñātāśvādo vivṛta-jaghanāṃ ko vihātum samarthah?*

Drag'st it—*cf.* Browning, 'ready to twitch the nymph's last garment off'. The commentary observes: 'it is well known, that at the time of departure, there is a taking away of a garment of one's mistress, in order to lessen the grief of separation'.

## 42

*Tvaṃ-niṣyandōcchvasita-vasudhā-gandha-saṃparka-ramyaḥ  
Sroto-randhra-dhvanita-subhagaṃ dantibhiḥ pīyamānaḥ  
Nīcāir vāsyaty upajigamiṣor deva-pūrvam giriṃ te  
Śīto vāyuḥ pariṇamayitā kānanôdumbarāṇām.*

Forest-figs—the udumbara or jantu fruit; the Amarakośa brackets it with 'sacrificial element', and 'of golden juice'. Mountain—devagiri = mountain of the gods, a range between Ujjain and Daśapura (Mandasor).



40

Meekly as thought mantles a mind serene,  
 So should thy comely shape  
 Let its own shadow creep across  
 The mirror of Gambhira's stream.  
 Wherefore thou must not make in vain,  
 Through haughtiness of mien, her glances  
 Limned by swiftly wheeling fish,  
 Like her own lotuses in pearly hue!

41

O friend! when stooping low, as if a hand  
 Did seize her rippled robe of darkling azure,  
 Thou drag'st it off, and to the bottom even,  
 Hast left her banks all bare:  
 Once the reed-tips reached,  
 Hard will it be for thee to bid farewell!  
 Who, having known their joy, can bear  
 To part from female limbs unveiled?

42

Scent-laden in its dalliance with Earth  
 All teeming from thy showers,  
 Ripener of forest-figs the cooling breeze  
 By tuskers quaffed, trunk-spiracles  
 The while, muttering murmurous melody;  
 Gently will waft thee whither thou art bound,  
 Until is reached that mountain-realm  
 With deva-title heralding its name.

43

*Tatra Skandaṃ niyata-vasatiṃ puṣpa-meghī-kṛtātmā  
 Puṣpāsūraiḥ śnapayatu bhavān vyoma-gaṅgā-jalāndraiḥ;  
 Rakṣā-hetor nava-śaśi-bhṛtā vāsavināṃ camūnām  
 Atyādityaṃ huta-vaha-mukhe sambhṛtaṃ tad dhi tejah.*

**There**—on Devagiri. **Skanda**—or Sanat Kumāra (*i.e.* The Eternal Youth) is the Hindu St. Michael, 'Leader of the Heavenly Host'; but seems to correspond more closely to the Christian 'Ancient of Days'. He was asked (Chāndogya Up<sup>o</sup> VII. 25) by the Ṛṣi Nārada, to explain to him the nature of the Ātman or Self. Also named Pāvaki = son of the Fire-mist, because begotten by Śiva in fire. The commentary says 'The ruling Kumāra', in distinction from the other three associated Kumāras, together constituting the 'sacred four' of the Pythagorean Tetractys. **Face**—*lit.* mouth, emblematic of purity; the Sambhuraḥasya is quoted: 'know as of the highest purity, the hinder part of cows, the foot of a Brāhman, the heart of a yogi, the words of a Kavi (seer), the paravidyā (Mystic Science), the mouth of a woman, of Vahni (sacrificial fire), or of thoroughbred horses'. **Splendour**—the sheet of flame rising from the sacred fire, as offerings of ghee (clarified butter) are poured into it.

44

*Jyotir-lekhā-valayi galitaṃ yasya barhaṃ Bhavānī  
 Putra-premnā kuvalaya-dala-prāpi karṇe karoti  
 Dhautāpāṅgaṃ hara-śaśi-rucā pāvakes taṃ mayūraṃ  
 Pāścād adri-graḥaṇa-gurubhir garjitair nartayethāḥ.*

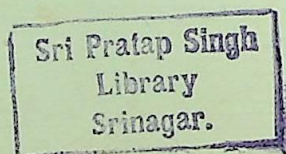
**Peacock**—Skanda, as Ruler, is supposed to ride upon a peacock; *cf.* the 'peacock-throne' of the Mughal sovereigns. **Son**—*i.e.* Skanda, hence Bhavānī's fondness for the peacock.

45

*Ārādhyaṇaṃ śara-vaṇa-bhavaṃ devam ullaṅghitādhvā  
 Siddha-dvandvair jalakana-bhayād vīnibhir mukta-mārgaḥ  
 Vyālabethāḥ Surabhi-tanayālabha-jāṃ mānayisyan  
 Sroto-mūrtyā bhuvi parinatāṃ Rantidevasya kīrtim.*

**Bamboo-thicket**—Skanda, when born, was entrusted to the goddess Gaṅgā, who laid the baby among the reeds, where it was found (like Moses) by the wives of the seven great Ṛṣis. **Rantideva**—a king of Daśapura (Mandasor), sixth in descent from Bhārata, the first king of all India; who performed the ancient gomedha, or sacrifice of cows, on such a scale, that their blood formed a river, the Charmanvatī (modern Chambal). **Surabhi**—the mythical 'Cow of Plenty', produced at the churning of the Ocean of Milk, also called Kāmadhuh = granter of desires.

30





## 43

Scattering thyself in a dew of flowers, do thou  
 Bathe Skanda who dwells ever there,  
 Showering o'er Him blossoms imbrued  
 With water from the Ganges of the sky.  
 For His is the splendour outshining the sun,  
 Which He who wears the crescent-diadem  
 Gave to the face of sacrificial fire,  
 That Indra's armies it might safely guard.

## 44

Thereafter shall thy thunder's echoing roar,  
 Made more resounding by the mountain-side,  
 Put Pāvaki's own peacock to its dance,  
 That has the outer corners of its eyes  
 Blanched by the dazzling beams of Siva's moon.  
 So on the lotus-bud beside her ear, in token  
 Of the love she bears her Son, Bhavānī lays  
 Its fallen plume, in rings of lustre rayed.

## 45

Thus paying homage to Him the Deva,  
 Who was in bamboo-thicket born,  
 Soon would'st thou, hastening upon thy way,  
 By dread of raindrops frighten from the path  
 Faery couples carrying their lutes.  
 Then linger still, rendering reverence due  
 Unto his sacrifice, Surabhi's daughters, that in  
 River-form o'er Earth led Rantideva's fame!

46

*Tvayy ādātum jalam avanate Śārṅgiṇo varṇa-caure  
Tasyāḥ sindhoḥ prthum api tanum dūra-bhāvāt pravāham  
Prekṣīsyante gagana-gatayo nūnam āvarjya dr̥ṣṭīr  
Ekaṃ muktā-guṇam iva bhuvaḥ sthūla-madhyēndranīlam.*

**Śārṅga**—the bow of Viṣṇu or Kṛṣṇa, perhaps as being made of horn. **Pilgrims**—*lit.* sky-goers, *i.e.* Siddhas, Gandharvas (seraphs) also yogis, reputed to be able to levitate themselves and travel through the air (*cf.* II. 38), *e.g.* 'the body of the yogi becomes like the wind, or like a cloud from which limbs have sprouted forth', *cf.* also Christian scripture 'the wind bloweth where it listeth . . . so is every one that is born of the spirit'. **Indra's gem**—the sapphire; the comparison referring to the dark-blue Cloud hovering over the river-necklace and thus forming, as it were, its middle-clasp. Also the storm-cloud is the special instrument of Indra (*cf.* I. 6).

47

*Tām uttīrya vraja paricita-bhrū-latā-vibhramāṇām  
Pakṣmōtksepād upari-vilasat-kṛṣṇa-sāra-prabhāṇām  
Kunda-kṣepānuga-madhu-kara-śrī-muṣām ātma-bimbaṃ  
Pātri-kurvan Daśapura-vadhū-netra-kautūhalāṇām.*

**Daśapura**—the modern Mandasor. **Creeper**—the Kunda (*Jasminum pubescens*) bearing a beautiful white blossom, which when a large black bee settles in its cup closely resembles the human eye, the bee forming the iris; hence the comparison.

48

*Brahmāvartaṃ jana-padam atha cchāyayā gāhamāṇaḥ  
Kṣetraṃ kṣatra-pradhana-piṣunaṃ Kauravaṃ tad bhajethāḥ  
Rājanyānām sita-sāra-satair yatra Gāṇḍīva-dhanvā  
Dhārā-pātais tvam iva kamalāny abhyavarṣan mukhāni.*

**Brahmāvarta**—the Holy Land of the Āryas, NE. of Delhi. The commentary quotes from Manu's Laws (II. 17): 'the land between the divine rivers Sarasvatī and Dṛṣadvatī, that region fashioned by the gods, they call Brahmāvarta'. **Kuru's**—the battlefield of Kurukshetra, not far from Panipat, where took place the conflict, lasting 18 days, between the Kurus and Pāṇḍavas, celebrated in the great Hindu epic Mahābhārata. **Gāṇḍīva**—the famous bow of Arjuna (the Hindu Achilles); its name means 'made of rhinoceros-horn'.



## 46

Thief of His sable hue Who Sârînga holds!  
 While thou art stooping to steal her waters,  
 Pilgrims that pace the pathways of the sky  
 With glance down fixed, may now behold  
 Yon river's ample torrent minished so  
 By depth of distance, as to make it seem  
 A single-stringed pearl-necklet of the Earth,  
 With massy middle-clasp of Indra's gem.

## 47

Having o'erpassed it, then pursue thy way  
 With orbèd girth; a mark for peering glances  
 From Daśapura's dames, who ponder well  
 Their brow-play, that like creeper-tendrils,  
 In arching upward gleams now dark, now bright;  
 At every lifting of the eyelashes  
 Stealing a loveliness, as of honey-bees  
 That partner the dancing jasmine blooms!

## 48

Thus winning entrance to peopled realms  
 In Brahmâvarta; let thy hurrying shade  
 Seek Kuru's stricken field,  
 Scarred by its Kṣatriya strife; where he,  
 Who drew Gāṇḍîva, erst did shower  
 Across the faces of the warrior-kings  
 Hundreds of keen-edged arrows;  
 As thou o'er lotuses, thy shafts of rain!

49

*Hitvā hālām abhimata-rasāṃ Revatī-locanāṅkām  
Bandhu-prītyā samara-vimukho lāṅgalī yāḥ siseve  
Kṛtvā tāsām abhigamam apām saumya Sārasvatīnām  
Antaḥ śuddhas tvam api bhavitā varṇa-mātreṇa kṛṣṇaḥ.*

**Plough-Bearer**—Balarāma = Rāma the strong, because he used a plough-share as his weapon. He was elder brother to the Kṛṣṇa of the Bhagavad Gītā, but refused to fight against his kinsmen the Kurus (*cf.* Arjuna's similar reluctance). Balarāma had to bathe in the Sarasvatī, to expiate the killing of Sūta the charioteer, but is always represented as of fair complexion, with white hair (probably an albino). He was fond of wine, and his wife Revatī acted as cup-bearer. **Tint**—the commentary goes on to explain that outward colour is therefore no test of inward purity, or the reverse.

50

*Tasmād gaccher anu-Kanakhalaṃ śaila-rājāvātīrṇām  
Jahnoḥ kanyāṃ Sagara-tanaya-svarga-sopāna-paṅktim  
Gaurī-vaktra-bhrukuṭi-racanāṃ yā vihasyēva phenaiḥ  
Śambhoḥ keśa-grahaṇam akarod indu-lagnōrmi-hastā.*

**Kanakhala**—now Khankal, was held to be the spot where the Ganges descended to the plains of India. The village stands on the W. bank about 2 miles from Hardvar (Viṣṇu's Gate), the sacred city where a great annual fair is held for pilgrims. **Jahnu**—a sage, who being annoyed by the river, drank it up; afterwards allowing it to flow out from his ear. Jahnu is also the name of the cave in the Himālaya whence the Ganges issues. **Sagara's sons**—numbering 60,000—were reduced to ashes by the Ṛṣi Kapila (reputed founder of the Sāṃkhya system of philosophy) for disturbing him at his devotions, but were admitted to Heaven after their ashes had been washed by the Ganges, which fell from the sky, Śiva, at the prayer of Bhāgīratha, catching it upon His top-knot, splashing the crescent-moon diadem, and making Gaurī = Pārvatī = Bhavānī, jealous.

51

*Tasyāḥ pātum sura-gaja iva vyomni paścārdhalambī  
Tvam ced accha-sphaṭika-viśadam tarkayes tiryag ambhaḥ,  
Samsarpantīyā sapadi bhavataḥ srotasi cchāyayāsau  
Syād asthānōpagata-Yamunā-saṅgamēvābhirāmā.*

**Elephant**—of the quarters. **Yamunā**—now the Jumna, which flows into the Ganges at Prayāga (Allahabad), the two currents running side by side for several miles without mingling; the Ganges of a sandy colour, the Jumna a bright blue. The Cloud's dark-blue shadow, it is suggested, falling on the Ganges in its original purity, should produce an even lovelier effect though in a different place.



## 49

O friend! once thou hast to thee ta'en  
 Those sacred waters of Sarasvatī;  
 Whereof the Plough-Bearer partook  
 When he rejected luscious-tasted wine,  
 Mirroring back the eyes of Revatī,  
 And for loved kinsfolk's sake  
 Withheld his face from battle: so too,  
 Wilt thou be pure, if dark in tint!

## 50

By Kanakhala's side thence must thou  
 Journey on, until thou come to Jahnu's  
 Maid, from mountain-kings descended;  
 Who granted Sagara's sons a stair to Heaven.  
 And in her foam still seems to laugh  
 At Gauri's brow puckered by sullen frown,  
 Because she dared a snatch at Śiva's locks  
 With her wave-hands clasping His moon.

## 51

As thou devizest by some devious wile,  
 With back half-leaning up against the sky,  
 As 'twere an elephant of the gods, to quaff  
 Her waters, limpid as flawless crystal;  
 Thy shadow sudden stealing o'er her stream  
 Should make it lovelier; and seem, as if  
 Her wedding with the Yamunā had been  
 In tracts remote, far otherwhere!

52

*Āsinānām surabhita-sīlam nābhi-gandhair mrgānām*  
*Tasyā eva prabhavam acalam prāpya gauram tuṣārāḥ*  
*Vakṣyasy adhva-śrama-vinayane tasya śrṅge niṣaṇṇaḥ*  
*Śobhām śubhra-tri-nayana-vṛṣōtkhāta-pankôpameyām.*

Mountain—the Himālaya. Springs—its parent glaciers which are the source of the Ganges. The commentary adds: 'by this the nuptial home and pleasaunce of the Cloud on the Himālaya is alluded to'. Deer—the Tibetan musk-deer, found throughout the Himālayas. Triple-eyed—Śiva is represented with a third eye (divya cakṣus = divine eye) between His brows (*cf.* the Greek Cyclopes): also Pausanias (II. 24) who mentions an early wooden statue of Zeus Larissaeus at Argos which was remarkable for having three eyes. The white bull (Śiva's emblem) is fabled to have scooped up mud in such quantities as to form peaks on Mt. Kailāsa (*cf.* II. 50).

53

*Tam ced vāyau sarati sarala-skandha-saṅghaṭṭa-janmā*  
*Bādhetôlkā-kṣapita-camarī-bāla-bhāro davāgniḥ*  
*Arhasy enam śamayitum alam vāri-dhārā-sahasrair;*  
*Āpannārti-prasamana-phalāḥ sampado hy uttamānām.*

Saralas—a species of pine (*Pinus longifolia*); the friction of the stems or branches of these caused by high winds at the close of the hot weather is apt to start fires which are very destructive. Camarīs—the female of the yak (*Bos grunniens*); the yak's tail is made into flyflaps (cāmaras, *cf.* I. 35). Quench—the Cloud came to the rescue of Āmrakūṭa when in a similar predicament (*cf.* I. 17).

54

*Ye samrambhôtpatana-rabhasāḥ svāṅga-bhaṅgāya tasmin*  
*Muktādhvānam sapadi śarabhā laṅghayeyur bhavantam*  
*Tān kurvīthās tumula-karakā-vṛṣṭi-pātāvākīrṇān;*  
*Ke vā na syuḥ paribhava-padam niṣphalārambha-yatnāḥ?*

Śarabhas—fabulous animals mentioned in Vedic literature, a kind of deer with eight legs, very fierce, being even considered a match for tigers and elephants. Professor Keith remarks: 'It is dubious whether śarabha is as mythical in Vedic as in Classical Sanskrit.'



## 52

Unto that mountain having won at last,  
 Hoary with snows, whence Gaṅgā springs;  
 Its very rocks all redolent of musk  
 From navels of the deer that bask therein.  
 Thou, stretched across its crest solacing  
 Thy wayworn weariness, shalt seem  
 To match in comeliness the mire upflung  
 By the white bull of Him the triple-eyed!

## 53

Should then perchance, a forest-fire  
 Enkindled by the saralas' fretting boles,  
 Ravaging onward speeded by the breeze,  
 Singe with its brands camarīs bushy tails;  
 By myriad raindrops must thou quench it quite.  
 For so the store of those in high estate  
 Yieldeth its fruit, whenever it avails  
 To rescue any from calamity.

## 54

Then, by thy hailstones' hurtling showers  
 Scatter the Śarabhas, who break their limbs  
 Bounding aloft with frantic leaps,  
 In trying suddenly to pass thee;  
 Albeit thou didst not transgress their path.  
 Yea! how shall such as these  
 'Scape being marks for scorn?  
 Attempting tasks ever to end in vain!

55

*Tatra vyaktaṃ dr̥ṣadi caraṇa-nyāsam ardhêndu-mauleḥ  
 Śaśvat siddhair upacita-baliṃ bhakti-namrah̥ parīyāḥ  
 Yasmin dr̥ṣte karaṇa-vigamād ūrdhvam uddhūta-pāpāḥ  
 Saṃkalpante sthira-gaṇa-pada-prāptaye śrad-dadhānāḥ.*

**Circling**—i.e. the pradakṣiṇa or walking round sunwise, always keeping the right side towards the person thus honoured. It forms part of the Hindu marriage-rite, where bride and bridegroom hand in hand thus circle round the sacred fire. The practice still survives among the Highland clans, as Scott notices in 'Waverley'; 'the Highlanders will still make the "deasil" around those whom they wish well to'. **Footprint**—a supposed footprint of Śiva on a hill near Hardvar. The commentary observes: 'after having seen this footprint, a yogi is enabled to traverse the Three Worlds in a kāmārūpa body' (cf. I. 46 and II. 38).

56

*Śabdāyante madhuram anilaiḥ kīcakāḥ pūryamānāḥ;  
 Saṃsaktābhis triṇpura-vijayo gīyate kiṃnarībhiḥ;  
 Nirhrādas te muraja iva cet kandareṣu dhvaniḥ syāt,  
 Saṃgītārtho nanu Paśu-pates tatra bhāvī samagraḥ?*

**Reeds**—this refers to the practice of cutting holes in the hollow bamboos with different lengths of stop, thus converting them into a rude kind of organ-pipes played on by the wind. **Kiṃnaras**—fabulous beings, half-human, half-animal, in the service of Kubera. **Citadels**—three Asura fortresses of gold, silver, and iron; burnt by Śiva. **Lord of herds**—an epithet of Śiva.

57

*Prāleyādrer upataṭam atikramya tāms tāt viśeṣān  
 Haṃsa-dvāraṃ Bhṛgupati-yaśo-vartma yat Krauñca-randhram  
 Tenôdicim̐ diśam anusares tiryag-āyāma-śobhī  
 Śyāmaḥ pādo Bali-niyamanābhindyatasjēva Viṣṇoh.*

**Snowy Range**—the main chain of the Himālaya, its peaks in fine weather being visible from the plains 200 miles away. **Cleft**—a narrow gorge in the mountain barrier used by the swans on their way to Mānasarovara. **Bhṛgu's lord**—Parāśurāma (Rāma with the axe) descended from the Ṛṣi Bhṛgu; he is fabled to have cut this passage with an arrow when on his way to destroy the Kṣatriya caste. **Bali**—a Daitya (Gk. Titan), after gaining the sovereignty of the Three Worlds, granted Viṣṇu (who appeared to him in the form of a dwarf) as much land as He could measure in three steps. Bali was cast down by Viṣṇu to Pātāla, which he was allowed to rule.



55

There, as with reverence of a devotee,  
 Do thou soar circling round the footprint  
 Dinted in rock by Him the crescent-crowned,  
 And ever heaped with yogins' offerings.  
 For having gazed on it, those faithful ones,  
 Thereafter casting off their mortal coil,  
 And purified from every sinful taint  
 Of right, remain His servants evermore.

56

Swelled by the breezes reeds do sweetly quire,  
 While wives of Kinnaras in chorus hymn  
 The storming of the triple citadels.  
 Now naught is needed but thy drum-like roll,  
 Awakening caverns' slumbering echoes;  
 Then, will not preparation be complete,  
 To glorify the Lord of lowing herds  
 With minstrel melody and music's strain?

57

O'er region after region, ramble on,  
 Skirting the Snowy Range's chasmed verge;  
 Then, northward work thy way  
 Through Krauñca's cleft, fame-track  
 Of Bhṛgu's lord, and wild-swans' gate;  
 Poising aslant thy shapely form,  
 Till one might deem it Viṣṇu's ebon foot,  
 Lifted in act to buffet Bali down!

58

*Gatvā cōrdhvaṃ daśa-mukha-bhujōcchvāsita-prastha-saṃdheḥ  
Kailāsasya tridaśa-vanitā-darpaṇasyātithiḥ syāḥ  
Śṛṅgōcchrāyāḥ kumuda-viśadair yo vitatya sthitaḥ khaṇ  
Rāśībhūtaḥ pratidinam iva tryambakasyāṭṭa-hāsaḥ.*

**Kailāsa**—already mentioned (I. 11); referred to by European travellers as the 'silver mountain' (20,200 feet); its name in Tibetan is Gans-Ti-Se = Ice Peak. **Mirror**—because fabled to be made of crystal. The commentary says: 'catching reflections, owing to its crystalline or silvery quality'. **Apsarases**—celestial nymphs; one of them (Menakā) who was sent by Indra to seduce the mighty Ṛṣi Viśvāmitra, thus became the mother of Śakuntalā, the heroine of Kālidāsa's most famous play. **Ten-faced** = Rāvaṇa, the younger brother of Kubera, and King of Lāṅkā (Ceylon); killed by Rāma whose consort, Sītā, he had abducted. **Laughter**—'the whiteness of laughter', says the commentary, 'has been adopted as a poetical convention'.

59

*Utpaśyāmi tvayi taṭa-gate snigdha-bhinnānjanābhe  
Sadyaḥ-kṛta-dvirada-daśana-ccheda-gaurasya tasya  
Śobhām adreḥ stimita-nayana-prekṣaṇīyām bhavitrīm  
Aṃsa-nyaste sati Hala-bhṛto mecake vāsasīva.*

**Antimony**—powdered lamp-black, used for darkening the eyelashes and edges of the eyelids. **Tusk**—owing to the extreme whiteness of the freshly broken ivory. **Plough-Bearer**—previously mentioned (I. 49). In the Gīta Govinda, he is thus alluded to, 'thou bearest on thy bright body a mantle, gleaming like a dark-blue cloud'; hence the comparison to the white mountain enveloped by the Cloud.

60

*Hitvā tasmin bhujaga-valayaṃ Śambhunā datta-hastā  
Kṛdā-saile yadi ca vicaret pāda-cāreṇa Gaurī,  
Bhaṅgī-bhaktiyā viracita-vapuḥ stambhitāntar-jalāūghaḥ  
Sopānatvaṃ kuru maṇi-taṭārohaṇāyāgra-jyāyī.*

**Gaurī** = Bhavānī or Pārvatī. In steps—i.e. a stair of ice formed from the water of the Cloud. **Eminence**—lit. 'hill of pleasure'. The commentary says: 'according to the Śambhuraḥasya (mysteries of Śiva) Mts. Kailāsa = silver and Kanaka = gold, Mandara, Gandhamādana = with fragrant forests, were created by the gods, for the pleasure of Śambhu (Śiva) and became pleasure-mountains'. Kanaka and Kailāsa probably correspond to the 'Gold and Silver Mountains' of Buddhist legends.



58

Wafted aloft, proffer thyself as guest ✓  
 Unto Kailāsa; by Apsarases as a mirror used,  
 The saddles of his ridges rent apart  
 By that Ten-faced-one's arms.  
 With soaring peaks snow-white as lotus blooms,  
 Cleaving the sky, stalwart as if they grew  
 Through heaping up day by day,  
 The Three-eyed-One's o'erflowing laughter!

59

Methinks when thou, matching the glossy sheen  
 Of broken antimony, dost gain its slope;  
 That mountain's beauteous contrasted gleam  
 Will in its dazzling snowiness outvie  
 Even the elephant's newly riven tusk;  
 And as intently fascinate the gaze,  
 As 'twere the Plough-Bearer himself, with  
 Dark-blue mantle thrown athwart his shoulder

60

If Gaurī, taking to her Śiva's hand  
 Reft of its serpent bangle, which He now  
 Whilst on that eminence, has cast aside,  
 May wish to roam afoot; then as it were  
 In steps, do thou articulate thy body,  
 And make a royal road for her to scale  
 Those jewelled steeps; thyself faring before,  
 The water-floods fast frozen in thy bosom.

## 61

*Tatrâvāsyaṃ valaya-kulīśôdghaṭṭanôdgīrṇa-toyaṃ  
 Nesyanti tvāṃ sura-yuvatayo yantradhārā-grhatvam.  
 Tābhyo mokṣas tava yadi sakhe gharma-labdhasya na syāt,  
 Krīḍā-lolāḥ śravaṇa-paruṣair garjitair bhāyāyes tāḥ.*

**Daughters of the gods**—the Apsaras already mentioned (I. 58). **Fountain**—*lit.* shower-bath. **Diamond**—the commentary explains that this word 'signifies one hundred points', perhaps facets. Its primary meaning, however, is 'thunder-bolt', for the Hindus supposed them to be of similar substance, hence the association with falling rain. **Sultry season**—the difficulty of the Cloud being caught during the 'hot weather' (when there are no clouds) is easily surmounted by Mallinātha by positing 'an aggregation of all the seasons, at all times, in divine countries; or else to its being the first cloud, since it is said "on the first day of Āṣāḍha"' (I. 2).

## 62

*Hemāmbhoja-prasavi salilaṃ Mānasasyādadānaḥ  
 Kurvan kāmam kṣana-mukha-paṭa-prītim Airāvatasya  
 Dhunvan kalpa-druma-kisalayāny aṃśukānīva vātair  
 Nānā-ceṣṭair jalada lalitair nirviṣes taṃ nagēndram.*

**Golden**—this species is indigenous to Lake Mānasarovara, the water of which is regarded as so sacred that it is carried back with them by pilgrims returning to India. **Airāvata**—Indra's elephant, the original cause of all the trouble (I. 1 note). Mallinātha accounts for his presence by suggesting that Indra may have come to pay his respects to Śiva. **Frolic**—the commentary soliloquizes: 'Kailāsa is a born friend of yours; since the friendship of clouds for mountains, of lotuses for the sun, of the sea for the moon, of peacocks for thunder clouds, of fire for wind, is spontaneous.'

## 63

*Tasyôtsaṅge praṇayina iva srasta-gaṅgā-dukūlām  
 Na tvam drṣṭvā na punar Alakāṃ jñāsyase, kāma-cārin,  
 Yā vah kāle vahati salilôdgāram uccair-vimānā  
 Mukṭā-jāla-grathitam alakāṃ kāmīnīvābhra-vṛndam.*

**Garment**—the mist in which Himālayan peaks are usually shrouded is here attributed to the falling of the Ganges from Heaven (I. 50 note). **Lap**—according to the commentary 'utsaṅge' means 'the thighs not joined together'. **Season**—the 'rains'. **Palaces**—Yādava is quoted as saying that these are of seven storeys. **Tresses**—a pun on the name Alakā, which means 'locks'. So Alakā, with the sheets of rain streaming off its palaces, is likened to a maiden vain of the strings of pearls twined with her braided hair. The commentary also suggests that Kailāsa is an infatuated lover, and Alakā the kind of mistress called 'svādhīna patikā', who keeps her husband, as we should say, 'under her thumb'.



## 61

There, surely, will the daughters of the gods  
 Keep thee as fountain to plash in a court,  
 At diamond-armlets' fret shedding thy showers.  
 So if thou gettest not of them thy freedom,  
 Ta'en from thee in the sultry season,  
 O friend! thou must affright them  
 Amid their frolics, by thy thundering  
 Grating full harshly on their ears!

## 62

Helping thyself unto Mānasa's waters,  
 Wherein the golden-lotus loves to dwell;  
 Anon with shadow fleeting o'er his face,  
 Soothing Airāvata, and by thy breezes making  
 Wishing-tree shoots flutter like draperies;  
 Mayest thou, O Cloud!  
 In many a merry frolic revelling,  
 Wrap thee around that Mountain-king!

## 63

Once thou, that at thy will can'st ever roam,  
 Dost gaze on Alakā with Gaṅgā garment gone,  
 Nestling like a mistress in his lap;  
 Her shalt thou never fail to recognize  
 In season of your kind, when haughty palaces  
 Wear gleefully the pelting locks let down  
 By thronging stormclouds; as a lovelorn maid  
 Her tresses, entwined with strings of pearls.

END OF PART I

## UTTARAMEGHAḤ

## I

*Vidyutvantam lalita-vanitāḥ sēndra-cāpaṃ sa-citrāḥ  
 Saṃgītāya prahata-murajāḥ snigdha-gambhīra-ghoṣam  
 Antas-toyaṃ maṇi-maya-bhūvas tungam abhraṃ-lihāgrāḥ  
 Prāsādās tvāṃ tulayitum alaṃ yatra tais tair viśeṣaiḥ;*

**Palaces**—prāsādāḥ; according to the Amarakośa 'palaces of the gods and kings'. In every wise—this, the same authority cites as an example of a 'complete comparison' (cf. the 'long-tailed' Homeric variety), succinctly termed bimba-pratibimbabhāva (the being as bimba is to bimba) *anglice* 'as like as two peas'. It 'involves a separate enumeration of the various qualities of the upamāna (object of comparison) and upameya (thing compared); that in reality are different but in their mutual similarities not different'.

## 2

*Haste līlā-kamalam, alake bāla-kundānuvidham,  
 Nītā lodhra-prasava-rajāsā pāṇḍutāmānane śrīḥ,  
 Cūdā-pāśe nava-kurabakam cāru karṇe śirīṣam,  
 Sīmante ca tvad-upagama-jam yatra nīpaṃ vadhūnām;*

**Jasmine**—the Kunda, previously mentioned (I. 47 note) belongs to winter, the Kurabaka (*Gomphraena globosa*) and Lodhra (*Symplocus racemosa*) are 'flowers that bloom in the spring', the Śirīṣa (*Mimosa sirīsa*) in the 'hot weather', and the Kadamba (*Naucllea kadamba*) at the setting-in of the rains; hence the remark: 'thy advent'. The blue lotus stands for autumn. Our poet's object being to give concrete expression to the notion that in 'divine countries' the different seasons 'run concurrently' (cf. I. 61 note), they are therefore described as if all in bloom together.

## 3

*Yasyām Yakṣāḥ sita-maṇi-mayāny etya harmya-sthalāni  
 Jyotiś-chāyā-kusuma-racitāny uttama-strī-sahāyāḥ  
 Āsevante madhu-rati-phalam kalpa-vṛkṣa-prasūtam  
 Tvad-gambhīra-dhvaṇiṣu śanakaiḥ puṣkareṣv āhateṣu;*

**Terraced**—the flat roofs of the palaces laid out as gardens (I. 32) provide sleeping accommodation in the 'hot weather', and are here said to be paved with blocks of crystal so as to reflect the stars. **Wishing-tree**—the Hindu equivalent of Aladdin's lamp. **Passion**—Mallinātha quotes from the Madirārpava (Ocean of Intoxicating Drinks): 'mix the white juice of the palm-tree, milk, clarified molasses, spine of a thorn-apple, kālāhvayā wood, the tree of Indra, sweet morata juice, sugarcane, kadali, bdellium, flowering sacrificial grass: by stewing these with honey and bits of blossoms and covering with stalks of flowers, a love-philtre is obtained; sweet, cool, and delicious'. Professor Keith observes: 'there are several plants called Kālāhvayā, and the texts vary in this citation'.



## MEGHADŪTA—PART II

## I



Palaces full of lovely girls and pictures;  
 Deep-toned tabors throb to dance and song,  
 Floors gem-inwrought, cloud-kissing roofs.

In every wise worthy to rival thee;  
 Who too art lofty, and with lightning laden,  
 Muttering deep melodious tones,  
 Filled full of water within,  
 And by Indra's bow garlanded o'er!

## 2

Where women, twirling in their hand a lotus,  
 With sprays of jasmine buds bedeck the hair;  
 While pollen from Lodhra blossoms  
 Makes pale their lustrous complexions.  
 A full-blown Kurabaka nods in the hair-band,  
 A lovely Śirīṣa lurks beside the ear,  
 And 'twixt the parted locks peeps a Kadamba  
 That thy advent has brought into being!

## 3

Where Yakṣas companioned by loveliest women  
 Go tripping o'er the terraced palace-roofs,  
 On crystal pavement all bedight  
 With flower-like reflections of the stars.  
 Joying in wine drawn from the wishing-tree,  
 Apt for begetting amorous passion,  
 While from the slowly rolling drums  
 Come notes as deep as those of thine.

## 4

*Mandākinyāḥ salila-śīśiraiḥ sevyamānā marudbhir*  
*Mandārāṇām anu-taṭa-ruḥāṃ chāyayā vāritōṣṇāḥ*  
*Anveṣṭavyaiḥ kanaka-sikatā-muṣṭi-nikṣepa-gūḍhaiḥ*  
*Samkriḍante maṇibhir amara-prārthitā yatra kanyāḥ;*

**Mandakini**—(having a slow stream) in this case the 'celestial' Ganges is meant. **Coral-trees**—(*Erythrina indica*) one of the five trees in Indra's paradise. **Hidden Pearl**—the commentary informs us: 'a country game played by girls, with jewels hidden in sand and actively to be looked for, is traditionally known as "Hidden Pearl"'; adding, 'according to the Śabdārṇava, games played with feathers, balls, clubs, &c., have been held to be country games'.

## 5

*Nivī-bandhōcchvasita-śithilam yatra bimbādharaṇām*  
*Kṣaumam rāgād anibhrta-kareṣv ākṣipatsu priyeṣu*  
*Arcis-twigān abhimukham api prāpya ratna-pradīpān*  
*Hrī-mūḍhānām bhavati viphalā-prēraṇā cūrṇa-muṣṭiḥ;*

**Bimba-lipped**—the Hindu equivalent of our 'cherry-ripe'. The bimba, fruit of a tree (*Momordica monadelpha*) being of a ruddy tint when ripe, the lips of beautiful women are often compared to it. The Śabdārṇava classifies five kinds of women: 'Kāminī (loving), Kāntā (loved), Bhīru (timid), Bimbādhara (cherry-lipped), and Aṅganā (beaucoup de viande)'. Lamps—'here', says Mallinātha, 'by the attempt to extinguish "jewel-lamps", the women's artlessness (!) is expressed'. **Powder**—sandalwood powder, a handful of which might put out the common lamp, owing to its open container and floating wick; whereas the legendary 'jewel' variety is (supposedly) solid and self-luminous; jewels taking the place of the burning wick.

## 6

*Netrā nītāḥ satata-gatinā yad-vimānāgra-bhūmīr*  
*Ālekhyānām nava-jala-kanair doṣam utpādyā sadyaḥ*  
*Saṅkā-sprṣṭā iva jalamucas tvā-drṣo jāla-mārgair*  
*Dhūmōdgārānukṛti-nipunā jarjarā niṣpatanti;*

**Pictures**—the commentary quotes the Śabdārṇava as distinguishing these from the citrāḥ of st. 1, 'citram may be rich in painted forms, but ālekhyam means painted with care'. **Guiltily**—Mallinātha points a moral: 'as paramours, brought (by some messenger having entrance to the harem) in a covert manner, to the secret apartments, and there having produced upon the women the fault of infidelity, immediately, in fear, dressed in different clothes, go out by the back door; like that'.



## 4

Where maidens, whom immortals woo,  
 Are embraced by breezes cooled  
 O'er the current of Mandākinī;  
 And sheltered from heat by the shade  
 Of coral-trees, that curtain every slope,  
 Play at the game of 'Hidden Pearl';  
 Which being buried under golden sand  
 In handfuls cast, has to be sought for.

## 5

Where, all distraught with shame,  
 While their lovers, a prey to passion,  
 Strip off with daring hands the kirtle  
 Left loose by the untying  
 Of its guardian knot;  
 Bimba-lipped women fling at lamps  
 Wrought of blazing jewels, powder  
 In handfuls to quench them, in vain!

cf. -  
 Kōtō  
 sense -

## 6

Still, clouds like thyself are led,  
 Their pilot the restless breeze,  
 Through topmost storeys of palaces.  
 Where, marring pictures by fresh raindrops,  
 They, as though panic-stricken,  
 All riven asunder, gush guiltily forth  
 By way of the lattices, feigning  
 Themselves to be outpouring smoke!

again  
 Keats

## 7

*Yatra strīṇaṃ priyatama-bhujālinganôcchvāsītānām  
 Aṅga-glāṇiṃ surata-janitāṃ tantu-jālāvalambāḥ  
 Tvat-samrodhāpagama-viśadais candrapādair niśīthe  
 Vyālumpanti sphuṭa-jala-lava-syandinaś candra-kāntāḥ;*

**Ceiling-fringes**—the commentary says: 'supported by the mass of strings dangling from the canopy; meaning, threaded on those strings'. **Distil**—moonstones are supposed to absorb the beams of the moon, and exude them again in the form of pure cold water.

## 8

*Akṣayyāntar-bhavana-nidhayaḥ pratyaham rakta-kaṇṭhair  
 Udgāyadbhir dhana-ṭati-yaśaḥ kiṃnarair yatra sārddham  
 Vaibhrajākhyam vibudha-vanitā-vāra-mukhyā-sahāyā  
 Baddhālāpā bahir-upavanaṃ kāmīno nirviśanti;*

**Light-o-loves**—according to the commentary, courtesans who are wise-women or 'Apsarases'. These nymphs are the same as those referred to in I. 61 note. **Passionate-voiced**—the commentary says: 'accustomed to chanting at the top of their voices; meaning singing very high, because the deva melody is pitched in the gandharva key', these latter being the musicians of Indra's heaven. **Vaibh-rāja**—a celestial grove, and according to the Śambhurahasya, another name for Caitraratha, i.e. the handiwork of Citraratha, who laid out Kubera's gardens.

## 9

*Gaty-utkampād alaka-patitair yatra mandāra-puṣpāḥ  
 Pattra-cchedaiḥ kanaka-kamalaiḥ karṇa-vibhramśibhiś ca  
 Mukṭā-jālaiḥ stana-parisara-cchinna-sūtrais ca hārair  
 Naiśo mārگاḥ savitur udaye sūcyate kāmīnīnām.*

**Ropes of pearls**—the commentary observes: 'those necklaces of which the strings are indented at the region of the breasts'.



## 7

Where from ceiling-fringes dangling,  
 Moonstones at midnight distil  
 Their drops of dew, welling forth  
 By the wooing of moonbeams,  
 Radiant in a release from thy hindrance;  
 To solace love-born languor in the limbs  
 Of women, wrapped no longer within  
 The warm embrace of lovers' arms.

## 8

Where lovers who have hoarded  
 In their homes inexhaustible treasure,  
 Bide all day long in deep discourse  
 With the gods' favourite light-o-loves,  
 Dallying together in the outer garden  
 That Vaibhrāja is hight; so in their train  
 Trip Kinnaras, passionate-voiced, vaunting  
 The glories of the Lord of Wealth.

## 9

Where at sunrise, the footpath followed  
 By women at nightfall,  
 On their way to a love-tryst, is marked  
 By the Mandāra blossoms  
 Hurrying footsteps spilled from the hair,  
 Severed tiaras, lotuses of gold  
 Fallen from ears; eke ropes of pearls,  
 With strings snapped by unruly breasts!

## 10

*Matvā devaṃ dhana-pati-sakhaṃ yatra sāksād vasantam  
Prāyaś cāpaṃ na vahati bhayān Manmathaḥ śatpada-jyam;  
Sa-bhrū-bhaṅga-prahita-nayanaiḥ kāmī-lakṣyeṣv amoghaḥ  
Tasyārambhaś catura-vanitā-vibhramair eva siddhaḥ;*

**Kāma**—*lit.* Manmatha, the Hindu Cupid, carries (like the Greek Erōs) a bow and arrows. His bow is of sugar-cane, and the bowstring composed of bees, each of the arrows being tipped with a different flower. These are five in all: viz. Champa, Arka, Nagesa, Kritikam and Bela (*cf.* the 'Romaunt of the Rose', where Cupid has 'ten brode arrowes', five of which caused virtuous affection; the others, 'Pride, Villanie, &c.'). **Frightened**—Kāma, according to legend (at the wish of the gods), used his bow against Śiva, to make him fall in love with Pārvatī. Śiva, in anger, promptly reduced him to ashes by the kuṇḍalinī fire from His third eye, which caused him to be known thereafter as the 'Bodiless One'. **Brows**—*cf.* 'her brows like bended bows do stand'. **Darted**—'love-darting eyes' (Cornus).

## 11

*Vāsaś citraṃ, madhu nayanayor vibhramādeśa-dakṣaṃ  
Puṣpōdbhedaṃ saha kisalayair, bhūṣaṇānāṃ vikalpān,  
Lākṣā-rāgaṃ caraṇa-kamala-nyāsa-yogyam ca yasyām  
Ekaḥ sūte sakalam abalā-maṇḍanam kalpa-vr̥kṣaḥ;*

**Adornment**—the Rasākara is quoted: 'they say the adornment of women is of four kinds: capillary, corporeal, sartorial and cosmetic; and another is of the country (*i.e.* dependent on the locality)'. **Every** = all four sorts. The commentary explains that: 'as the wishing-tree produces a complete set of feminine toilet requisites, it is meant, that there is no bother about having to procure them separately'. **Lotus-feet**—a common comparison, perhaps suggested by the petals when closed.

## 12

*Tatrāgāraṃ dhana-pati-grhān uttarenāsmadīyam  
Dūrāl lakṣyam sura-pati-dhanuś-cāruṇā toraṇena,  
Yasyōpānte kṛtaka-tanayaḥ kāntayā vardhito me  
Hasta-prāpya-stabaka-namito bāla-maṇḍāra-vr̥kṣaḥ.*

**Domed portal**—a type of architecture peculiarly Hindu. An example was designed for the entrance to the swimming-bath of the new British Embassy at Washington, but left unfinished, having been disallowed as too costly! **Beauteous**—the commentary says: 'because built of jewels, and scraping the clouds', *cf.* 'Paradise Lost' (Bk. III. 505): 'A kingly palace-gate . . . embellisht thick with sparkling orient gems, the portal shon.'



## 10

Where Kāma still dreading lest Siva,  
 Kubera's Friend, be visibly dwelling there;  
 Ofttimes is too frightened to bear  
 That bow of his, strung with its bee-string.  
 Yet nathless his task is attained  
 Through artful fair-ones' wiles;  
 By glances darted under bended brows  
 At lovers who are their mark!

## 11

On whom a single wishing-tree bestows  
 Every adornment needed for the fair.  
 From shimmering silken raiment,  
 And wine so clever at setting  
 Flickering eyelids a-tremble,  
 To sprays all bursting with blossom;  
 Every sort of ornament howso'er diverse,  
 Eke lac-dye to tint twinkling lotus-feet.

## 12

Just northward of Kubera's palace ✓  
 There stands that home of ours,  
 To be descried afar by its domed portal,  
 Beauteous as a bow of the Lord of the gods.  
 Beside it, bent under clusters of blossoms  
 That come within reach of the hand,  
 A young Mandāra tree, that is tended  
 By my beloved, like an adopted son!

## 13

*Vāpī cāsmīn marakata-silā-baddha-sopāna-mārgā*  
*Haimaiś channā vikaca-kamalaiḥ snigdha-vaidūrya-nālaiḥ*  
*Yasyās toyē kṛta-vasatayo Mānasaṃ samnikṛṣṭaṃ*  
*Nādhyaśyanti vyapagata-śūcas tvām api prēksya haṃsāḥ.*

Catseye—*lit.* Vaidūryah, which the commentary derives from their being found on Mt. Vidūra (far-away). Mourn—as a general rule the swans suffer from the stagnant condition of the water, and look forward eagerly to the ‘rains’ which restore its freshness; but the Yakṣa suggests that those making their home in this special tank (where the water remains always pure) no longer desire to reach even Lake Mānasa itself. Pining—‘do not remember with longing’, the word implying ‘remembrance in which longing preponderates’, so, the Kāśika Vṛtti (Benares Commentary) of Vāmana and Jayāditya (A.D. 650) elucidating the famous Grammar of Pāṇini (300 B.C.) by which Classical Sanskrit is dominated.

## 14

*Tasyās tīre racita-sikharāḥ peśalair indra-nīlaiḥ*  
*Kṛiḍā-sailaḥ kanaka-kadalī-veṣṭana-prekṣaṇīyāḥ.*  
*‘Mad-gehinyāḥ priya’ iti sake cetasā kātareṇa*  
*Prekṣyôpānta-sphurita-taḍitaṃ tvāṃ tam eva smarāmi.*

Eminence—*lit.* ‘Pleasure-hill’, a sort of belvedere like the one described by Lord Bacon in his essay ‘Of Gardens’. ‘A faire Mount, enough for foure to walke abraeste, and the whole Mount to be thirty foot high.’

## 15

*Raktāśokaś cala-kisalayaḥ kesaraś cātra kāntaḥ*  
*Pratyāsannau kurabaka-vṛter mādHAVI-maṇḍapasya.*  
*Ekāḥ sakhyās tava saha mayā vāma-pādābhilāṣi;*  
*Kāṅkṣaty anyo vadana-madirāṃ dohada-cchadmanāśyāḥ.*

Aśoka—(*Jonesia asoka*) Sir W. Jones observes: ‘the vegetable world scarcely exhibits a richer sight than an Aśoka tree in full bloom’. The Aśokakalpa says: ‘now by its blossoms the Aśoka is of two kinds, red and white; the white gives success in many things, while the red increases love’. MādHAVI—(*Banisteria bengalensis*) often mentioned by poets for its grace, and the charm of its red blossoms. Bakula—or Kesara (*Mimusops elengi*), a tree with flowers emitting a powerful scent. Wine—*lit.* dohada, ‘which’, says the Śabdārṇava, ‘may be the substance applied by experts to trees, shrubs, creepers, &c., making them to flower out of season’. Mallinātha adds: ‘the priyāṅgu creeper bursts into blossom at a woman’s touch, the bakula when sprinkled with a mouthful of wine, the aśoka, if struck by her foot, the sesame and amaranth, by a glance and an embrace respectively, the coral, at the telling of a joke, the campaka (*Michelia campaca*) at shrill or soft laughter, the mango, by the breath of her mouth, the nameru by a song, and the karṇikāra, by dancing’.



## 13

Inside, down a flight of steps studded  
 With emeralds, there is a tank carpeted  
 O'er by golden-lotus blooms, whose  
 Stalks gleam glossy as if catseye gems.  
 There, wild-swans at home in its waters,  
 Ere ever they caught sight of thee,  
 Had ceased to mourn; pining no more  
 For Mānasa, e'en though so nigh it be!

## 14

Hard by the margent lifts an eminence,  
 Where goodly sapphires, in its summit set,  
 Glow lovely, girt about by golden plantains.  
 Wherefore O friend! e'en as I gaze  
 On thee girdled in glittering lightning,  
 That too, my trembling heart  
 Likewise recalls, with the thought:  
 "Twas beloved, by this wife of mine!"

## 15

Thereon, a red Aśoka with its waving sprays,  
 And the loved Bakula, grow close together;  
 While just beside them is a Mādhavī bower  
 That the Kurabaka enlaces.  
 Of the twain, one longs, even as I,  
 For the beautiful foot of thy friend,  
 While the other begs wine from her mouth,  
 Pleading, only so, can it burst into blossom!

Row  
 note  
 first

## 16

*Tan-madhye ca sphatika-phalakā kāñcanī vāsa-yaṣṭir*  
*Mūle baddhā mañibhir an-ati-prauḍha-vaṃśa-prakāśaiḥ*  
*Tālaiḥ śīṅgā-valaya-subhagair nartitaiḥ kāntayā me*  
*Yām adhyāste divasa-vigame nīla-kañṭhaḥ suhrd vaḥ.*

**Gems**—emeralds, according to the commentary. **Betwixt**—*lit.* 'in the middle' of these trees that 'form a Vedika (*i.e.* a Vedic-shaped open pavilion as prepared for weddings) which is narrower in the middle than at the ends'. The Vedic proper being a shallow excavation, in the sacrificial court, containing the sacred fire-places, and serving as an altar. **Friend**—the peacock. **Bangles**—a girdle of small bells is also a favourite Hindu ornament (*cf.* I. 35).

## 17

*Ebhiḥ sādho hrdaya-nihitair lakṣanair lakṣayethā*  
*Dvārōpānte likhita-vapuṣau śaṅkha-padmau ca dr̥ṣṭvā*  
*Kṣāma-ccāyaṃ bhavanam adhunā mad-vijogena nūnam;*  
*Sūryāpāye na khalu kamalam puṣyati svām abhikhyām.*

**Śaṅkha**—the conch-shell, used as a war-horn by the Mahābhārata heroes, and still blown at Hindu temple ceremonies. **Padma**—the lotus flower (*Nelumbium speciosum*) which closes at night. These are two of the nine treasures of Kubera; the conch is also an emblem of Viṣṇu, as well as being worn as an ornament on the arm, and on the ears of elephants. Padma denotes the mathematical term for ten billions.

## 18

*Gatvā sadyaḥ kālābha-tanutām śīghra-sampāta-hetoh*  
*Krīḍā-śaile prathama-kathite ramya-sānu niṣaṇṇaḥ*  
*Arhasy antar-bhavana-patitām kartum alpālpa-bhāsam*  
*Khadyotālī-vilasita-nibhāṃ vidyud-unmeṣa-dr̥ṣṭim.*

**Elephant-calf** = baby elephant. **Fireflies**—these insects make their appearance just before the rainy season sets in, clinging in great numbers to the bushes and trees. A devout English traveller in 1672 (Johannes Fryer, M.D.) describes their effect very graphically, moralizing thereon as follows: 'it brought my thoughts to the contemplation of that miraculous bush crowned with innocent flames, which gave to Moses so pleasant and awful a prospect &c.' This common-sense explanation of the Old Testament miracle is commended to the notice of our 'higher critics' and 'modernists', in their efforts to 'rationalize' the Scriptures. They might be equally willing to accept the suggestion that the 'water' Elijah poured so liberally over his sacrifice on Mt. Carmel was in reality paraffin oil, subsequently ignited by a flash of lightning!



16

And betwixt them a perch of gold  
 On crystal shaft, its foot inset with gems  
 Likest in lustre to half-grown bamboos.  
 Whereon, at close of day there sits  
 The azure-throated friend of all thy race;  
 Whom my belovèd makes to dance,  
 By a clapping of hands, to which her  
 Jingling bangles' harmony lends charm.

17

O good my friend! by these same tokens,  
 Treasuring them within thy mind,  
 And spying Saṅkha and Padma  
 Emblazoned o'er the portals of the door;  
 Thou can'st not fail to recognize the house,  
 Though now assuredly, from lack of me,  
 Forlorn; and robbed of its radiance, like  
 A lotus whose loveliness set with her sun!

18

Having, on speedy entrance intent,  
 Shrunk suddenly to size of elephant-calf;  
 First of all, must thou alight  
 Right on the radiant crest,  
 Of that eminence told of already.  
 Then let thy lightning's quivering glance  
 In minished lustre, like a gleaming swarm  
 Of fireflies, peep within the house.

55

## 19

*Tanvī śyāmā śikhari-daśanā pakva-bimbādhārôṣṭhī*  
*Madhye kṣāmā cakita-hariṇī-prêkṣanā nimna-nābhiḥ*  
*Śronī-bhārād alasa-gamanā stoka-namrā stanābhyāṃ*  
*Yā tatra syād yuvati-viṣaye sṛṣṭir ādyēva dhātuh,*

Girl—according to the Utpalamālā, 'one in the midst of youth'. Oval—Mal-linātha observes: 'this is said in the Sāmudrika, the whole world is at the feet of those women whose teeth are smooth, evenly-shaped, symmetrical, oval, and close together'. Also 'the husband of her whose teeth even though discoloured by betel (*i.e.* areca-nut) juice, are clear, gleaming, level, and oval; lives long'. Glances—this is a sign that she belongs to the 'Lotus' type of woman, of which the Ratirahasya (Secrets of Love) says: 'eyes like those of a frightened deer, and red at the edges'. Navel—the Kāma Sūtra (*Ars Amoris Indica*) is quoted: 'a high degree of passion results from deepness of the navel in women'. Pattern—*cf.* 'Paradise Lost' (Bk. IX. 896): 'O fairest of Creation, last and best of all God's works'.

## 20

*Tām jānīthāḥ parimita-kathāṃ jīvitam me dvitīyaṃ*  
*Dūri-bhūte mayi saha-care cakravākīm ivākām;*  
*Gādhôtkaṇṭhāṃ guruṣu divaseṣv eṣu gacchatsu bālāṃ*  
*Jātāṃ manye śisīra-mathitāṃ padminīm vānya-rūpām.*

Crane—more commonly known as the Brāhmani duck, which always fly in pairs in the daytime but (according to Hindu legend) are obliged to remain apart at night, owing to a curse laid upon them by an offended muni (saint). So, to make the best of things, they take up their position on opposite banks of a stream every evening, and all night long call to each other thus: 'Chuku-ee muen a-on?' (shall I come dear to thee?), 'nuheen, nuheen, chukwa' (no! no! that cannot be). 'chukwa muen a-on?' (but love, may I not come to you?), 'nuheen, nuheen chuku-ee' (nay alas! that thou must not do).

## 21

*Nūnam tasyāḥ prabala-ruditôcchūna-netraṃ priyāyā*  
*Niḥśvāsānām aśīśiratayā bhinna-varṇādhārôṣṭham*  
*Hasta-nyastaṃ mukham a-sakala-vyakti lambālakatvād*  
*Indor dainyam tvad-anusaraṇa-kliṣṭa-kānter bibharti.*

Sighs—*cf.* Shakespeare, 'the lover sighing like furnace'. Distressful—the converse of: 'when the heavens are bare the moon looks round her with delight'.



## 19

There she, may be, a girl of sylph-like form!  
 With oval teeth, ripe bimba lips,  
 Slender waist and deep-set navel,  
 Her glances as the startled antelope's;  
 Moving with measured steps  
 Beneath the burden of her thighs,  
 And slightly stooping under her twin breasts:  
 A Creator's pattern of perfect womankind!

## 20

f-t

Recognize her, my second life!  
 By her silence, seldom broken;  
 Behaving like the solitary crane,  
 Now I her mate, am far away.  
 Methinks that girl aflame with love,  
 While these so dismal days go droning by,  
 Must have grown withered;  
 Like a lotus that winter has stricken!

## 21

Assuredly, my loved-one's countenance  
 Held propped upon her hand,  
 Half hidden under tangled wisps of hair,  
 Her eyes all swollen by violent weeping,  
 And lips grown wan with burning sighs,  
 Must show as sad distressful mien  
 As yonder moon is wont to wear,  
 When thy crossing eclipses her splendour.

## 22

*Aloke te nīpatati purā sā bali-vyākulā vā  
 Mat-sādrśyaṃ viraha-tanu vā bhāva-gamyam likhantī  
 Pṛcchantī vā madhura-vacanāṃ sārīkāṃ pañjara-sthām,  
 'Kaccid bhartuḥ smarasi rasike, tvaṃ hi tasya priyēti?'*

**Offering**—the bali, or daily offering of food prescribed by Manu's Laws, to be made by 'householders'. It is offered to all living creatures, more especially birds (being thrown up into the air) and generally consists of rice, grain, or ghi (clarified butter that has cooled). **Mynah**—*lit.* sārīkā (*Gracula religiosa*) which can (like the parrot) be taught to talk. It is usually represented as a female, while the parrot is always assumed to be a male, and each in its remarks is made to expose the defects of the opposite sex.

## 23

*Utsaṅge vā malina-vasane saumya nikṣīpya vīṇāṃ  
 Mad-gotrāṇikaṃ viracita-padam geyam udgātu-kāmā  
 Tantrīm ārdraṃ nayana-salilaiḥ sārāyitvā kathamicid  
 Bhūyo bhūyaḥ svayam api kṛtāṃ mūrchanāṃ vismarantī.*

**Lute**—*lit.* vīṇā, which is held to be of sacred origin, as having been invented by the divine Ṛṣi Nārada, previously mentioned (I. 43 note) who was in the habit of coming down to Earth to recount the goings on in Heaven, returning thither to report the happenings on Earth; a sort of celestial intelligencer. The Vīṇā is (to Western ears) by far the most harmonious of Hindu musical instruments. **Wretchedly**—the commentary cites the proverb: 'dirty and thin, when one is absent'. **Warble**—(*cf.* II. 8 note) she is presumed to be using the Gāndhāra scale, for the Saṃgītaratnākara (Treasury of Music) points out: 'mankind sing in two clefs, ṣaḍja (C major) and Madhyama (5th) but not in the gāndhāra, which is only compassed by divine races'. **Melody**—*lit.* mūrchanāṃ: 'the rising and falling gradation of the notes, or series of notes 7 × 7' (*i.e.* octaves).

## 24

*Śeṣān māsān viraha-dīvasa-sthāpitasyāvadher vā  
 Vinyasyantī bhuvi gaṇanayā dehalī-datta-puṣpaiḥ  
 Mat-saṅgaṃ va hrdaya-nihitārambham āsvādayantī;  
 Prāyeṇaite ramaṇa-viraheṣv aṅganānaṃ vinodāḥ.*

**Anticipates**—the commentary states: 'this denotes her condition of longing (saṃkalpa, third stage of love) for it is said: "the Car of Fancy" (Manorathah) such as the desire for a husband, is quoted as an example of saṃkalpa'. Professor Keith comments: 'Manorathah was not felt as anything but "hope", even if it goes back to ratha—which is not always admitted.'



## 22

Soon will she fall beneath thy gaze, (1)  
 Still busied with the daily offering;  
 Or perchance painting a portrait of me,  
 In her fancy, wasted by separation;  
 Asking her sweet-voiced mynah  
 In its cage, 'dost not thou too, dear!  
 Remember thy master?  
 For wast thou not by him beloved?'

## 23

Or else O friend! she lays upon her lap,  
 So wretchedly attired, her lute.  
 And albeit just able to tune  
 Its strings which are wet with her tears;  
 Yet, while trying to warble a ditty,  
 Each of its verses enshrining my name,  
 She fails over and over again to remember  
 The melody, tho' 'twas composed by herself!

## 24

Or, in counting flowers laid by the threshold,  
 Marks on the floor the months  
 That remain 'twixt our separation-day  
 And the limit which was fixed.  
 Or haply, pondering in her heart,  
 Anticipates the bliss of my embrace.  
 For such as these are usually the pastimes  
 Of women while their husbands are away.

25

*Sa-vyāpārām ahani na tathā pīdayen mad-viyogaḥ;  
 Śaṅke rātrau gurutara-śucaṃ nirvinodāṃ sakhīm te.  
 Mat-saṃdeśaiḥ sukhayitum alaṃ paśya sādhvīm niśīthe  
 Tām unnidrām avani-śayanām saudha-vātāyana-sthaḥ,*

Gladden—the Ratnākara informs us: 'a female companion, a nurse, parents, friends, messengers, parrots, &c., gladden a separated wife by the "happiness-expedient" of talking about her desired one'; meaning, adds Mallinātha: 'and this Cloud is recognized as a messenger'. Faithful—*lit.* sādhvīm, which the commentary explains as 'lying on the bare ground, for the sake of a vow'; 'a woman vowed to her husband', says the Amarakośa.

26

*Ādhi-keśāmām viraha-śayane saṃniṣaṇṇāka-pārśvām  
 Prācī-mūle tanum iva kalā-mātra-śeṣām himāmśoh  
 Nītā rātriḥ keśaṇa iva mayā sārddham icchā-ratair yā  
 Tām evōṣṇair viraha-mahatīm āsrubhir yāpayantīm,*

Bed, &c.—a palliasse made only of straw, twigs, and so forth. Sickly—by this her extreme thinness is indicated, being a sign of having reached the fifth stage of love. Digit—the Hindus divide its phases into sixteenths, instead merely of quarters as with us, for, according to the Vāyu Purāṇa, the moon is supposed to be a reservoir of amṛta (ambrosia) replenished from the sun during its bright (waxing) fortnight. At the full moon, the gods pay it adoration for one night, whereafter during the remainder of the fortnight they, together with the Pitṛs (spirits of departed ancestors) and Ṛṣis (sages), consume one 'digit' daily.

27

*Pādān indor amṛta-śīśirāṇ jāla-mārga-praviṣṭān  
 Pūrva-prītyā gatam abhi-mukhaṃ saṃnivr̥ttaṃ tathāiva  
 Cakṣuh-khedāt salila-gurubhiḥ pakṣmabhiḥ chādayantīm  
 Sābhre 'hnīva sthala-kamalinīm naprabuddhām nasuptām,*

Land-lotus—(*Hibiscus mutabilis*) the commentary explains: 'hence remaining like a land-lotus, which on a rainy day is not opened, because of the obstruction of clouds, and not closed, because of the thought, "it is day"; by this the sixth stage of love (hatred of worldly objects) is indicated'.



## 25

In the daytime thy friend may not suffer  
 So much from my absence,  
 While still she finds somewhat to do;  
 But at night-time I ween, lacking solace,  
 Far weightier will be her woe.  
 Therefore at midnight, by the palace oriel  
 Stand, and gladden with my message, her,  
 Faithful, sleepless, lying on the ground!

## 26

So wasted by wretchedness, lying  
 On her side in a bed of bereavement;  
 Like the sickle moon, whose last digit  
 All alone, tops the eastern horizon.  
 Wearing down in her hot tears the night,  
 That loneliness lessons to linger;  
 Tho' when sharing with me love's delights,  
 'Twas wont to flash by like a moment!

## 27

Shrouding her eyes in their lashes  
 All clustered by sorrow's tear-stains;  
 E'en as aforetime, glancing with delight  
 At the moonbeams that, cooler than nectar,  
 Come stealing through the lattices.  
 Though now, she turns them wearily away,  
 Neither wide-open nor shut,  
 Like the land-lotus on a cloudy day.

28

*Niḥśvāsenādhara-kisalaya-kleśinā vikṣipantīm*  
*Śuddha-snānāt paruṣam alakaṃ nūnam āgaṇḍa-lambam*  
*Mat-sambhogah katham upanayet svapna-jo 'pīti nidrām*  
*Ākāṅkṣantīm nayana-salilōtpīḍa-rudhāvakaśām,*

**Blossom-like**—the comparison implied would seem to be between her pouting lips and scarlet blossoms; in that a deep sigh, by momentarily repressing them, appears to make them paler. **Unscented**—*i.e.* neglecting the usual practice of imparting fragrance to the hair by steeping it in the smoke of frankincense (alluded to in I. 32). **Dream**—the commentary points out that this presents itself as the only opportunity; 'owing to the impossibility of intercourse in person'.

29

*Ādye baddhā viraha-divase yā śikhā dāma hitvā*  
*Śāpasyānte vigalita-śucā tāṃ mayōdveṣṭanīyām*  
*Sparsa-kliṣṭām ay-amita-nakhenāsakṛt sārayantīm*  
*Gaṇḍābhogāt kathina-viṣamām eka-veṇīm kareṇa.*

**Untrimmed**—An ostentatious disregard of all the usual 'soins' is a customary part of the same ritual expressed by plaiting the hair in a single braid, discarding the usual garland of flowers, &c. **Harsh**—the commentary explains: 'painful when the roots of the hair are touched'. It is further suggested that this constant fidgeting with her hair indicates 'mind-wandering'—'the eighth stage of love'.

30

*Sā samnyastābharanam abalā peśalam dhārayantī*  
*Sayyōtsaṅge nihitam a-sakṛd duḥkha-duḥkkena gātram,*  
*Tvām apy asram nava-jala-mayaṃ mocayīsyaty avaśyam;*  
*Prāyaḥ sarvo bhavati karuṇā-vṛttir ārdraṅtar-ātmā.*

**Drop**—'by this complete powerlessness', says the commentary, 'the condition of swoon is expressed (ninth stage of love)'. **Surety**—meaning: 'you must now by all means go quickly, in order to prevent the final stage (tenth stage of love, *i.e.* death)'. In a lengthy argument Mallinātha defends our poet against the (very serious) charge of having omitted to mention the 'first stage' of love, by pointing out its inapplicability; for hero and heroine, being married already, are long past it. He, however, concludes by recapitulating the 'stages' in the order in which they befall 'young people who have not previously met': (1) Sight (*cf.* 'it is engendered in the eyes'; and 'whoever loved who loved not at first sight?'). (2) Mental attraction. (3) Ardent longing. (4) Wakefulness. (5) Thinness (loss of appetite). (6) Listlessness. (7) Loss of modesty. (8) Madness (*e.g.* Ophelia in 'Hamlet'). (9) Swoon. (10) Death. **Moist**—the Cloud is thus described because filled with water; a play on the word 'ārdra', which means 'soft' as well as 'moist'.



## 28

Brushing aside, with a sigh that  
 Blanches those blossom-like lips,  
 From round her cheeks the straggling locks,  
 Now all unscented, and grown rough,  
 By being washed only with water.

While wondering whether, if but in a dream,  
 Somehow might happen dalliance with me;  
 The needed sleep is sped by starting tears.

## 29

Ever and anon thrusting back  
 From her cheek's crescent curve,  
 With a hand whose nails are untrimmed,  
 The single-braided, hard, uneven knot of hair,  
 All harsh to the touch; for 'twas fastened  
 When she laid her garland aside,  
 On the very first day of our parting.  
 Ended my curse, sorrow-free shall I untie it!

## 30

That woman lying there all unadorned,  
 And weakened by suffering, letting,  
 Again and again, that soft body of hers  
 Drop back upon the bed;  
 Shall of a surety make  
 Thy own tears fall as well,  
 In fashion like fresh raindrops:  
 To pity, prone are all moist-hearted folk!

## 31

*Jāne sakhyās tava mayi manaḥ saṁbhrta-sneham; asmād  
Itthaṁ-bhūtāṁ prathama-virahe tām ahaṁ tarkayāmi.  
Vācālaṁ māṁ na khalu subhagaṁ-manyā-bhāvaḥ karoti  
Pratyakṣaṁ te nikhilam acirād bhrātār uktaṁ mayā yat.*

**Boastful**—Mallinātha is at pains to point out that: 'because it is the nature of people who think themselves fascinating (*anglice* 'lady-killers') to proclaim the affection women have for them'; therefore (in order to remove any such misconception) the Yakṣa says: 'this really is not what is making me garrulous', meaning: 'I am not displaying conceit about my beauty'.

## 32

*Ruddhâpâṅga-prasaram alakair aṅjana-sneha-sūnyaṁ  
Pratyādeśād api ca madhuno vismrta-bhrū-vilāsaṁ  
Tvayy āsanne nayanam upari-spandi śaṅke mṛgākṣyā  
Mīna-kṣobhac cala-kuvalaya-śrī-tulām esyatīti.*

**Eye**—Mallinātha considers that the left eye is intended: 'because of the super-excellence of the left parts of women, according to the saying: the left side of women is the best, the right, of men; in giving, in honouring the gods, &c., in quivering as well as in adornment'. **Brow-play**—the commentary explains that the notion of the eye-corners being galled, is due to separation. **A-quiver**—our old friend the Treasury of Omens predicts: 'from a quivering on the head, one should infer the obtaining of the umbrella (*i.e.* kingship), on the forehead, a fine turban, above the eyes, the attainment of what is desired; but if at their corners, the loss of it'.

## 33

*Vāmaś cāsyāḥ kara-ruha-padair mucyamāno madīyair  
Mukutā-jālaṁ cira-paricitaṁ tyājito daiva-gatyā  
Saṁbhogānte mama samucito hasta-saṁvāhanānāṁ  
Yāsyaty ūruḥ sarasa-kadalī-stambha-gaurāś calatvam.*

**Nail-prints**—the Amarakośa observes: 'the word nail = growing on the hand' while the Ratirahasya (Secrets of Love) remarks: 'they say, the place for nails is on the neck, belly, breasts, sides, arms, breast, hips, and thighs'. **Sever**—says the commentary: 'because of the uselessness of this cold ornament now, from the lack of the smarting of nail-marks'. **Quivering**—the Nimittanidāna again comes to the rescue with the announcement: 'from the quivering of one thigh, one may anticipate sexual enjoyment, of two, the getting of a fine garment'. **Plantain**—(*Musa sapientum*) *lit.* rambhoru = 'with thighs like plantain-stems' is a common epithet.



## 31

Well know I, the heart of thy friend  
 Is filled with affection for me,  
 Therefore I picture her as in this plight,  
 Because 'tis our first separation.  
 Nay truly, it is not o'erweening conceit  
 That is making me boastful;  
 For after no long while, brother!  
 All I have told thee will be in thy sight. ✓

## 32

That eye of her's who's eyed like a gazelle!  
 Its outer corner harassed by harsh locks,  
 Nor ever soothed with moist collyrium;  
 Though through refraining from wine  
 It has forgotten its brow-play,  
 At thy approach, I ween the trembling lid  
 Will look as lovely as an azure lotus,  
 That darting goldfish keep a-quiver!

## 33

And plagued by my nail-prints no more,  
 Her left thigh, that Fate forced long ago,  
 To sever from its sister-string of pearls;  
 Used to the strokings of my hand  
 After love-dalliance with me,  
 Pale-golden in its supple softness  
 Like a fleshy limb of the plantain;  
 It will assuredly be quivering too!

## 34

*Tasmin kāle jala-da yadi sā labdhā-nidrā-sukhā syād  
 Anwāsyānām stanita-vimukho yāma-mātram sahasva;  
 Mā bhūd asyāḥ prañayini mayi svapna-labdhe kathamcit  
 Sadyaḥ-kañṭha-cyuta-bhūja-latā-granthi gādhōpagūḍham.*

Watch's length—a period of about three hours, the whole night being divided into three watches. The commentary expounds: 'the thought being, because, as a watch is the limit for sexual intercourse at one time, for those who are able, so it would also be for those in a dream'; thus it is laid down by the Ratisarvasva (Quintessence of Love): 'a watch is considered to be the limit at one time, for young people who are vigorous and ardent, engaged in a course of passion'.

## 35

*Tām utthāpya sva-jala-kañikā-śīta-lanīlenila  
 Pratyāśvastām samam abhinavair jālakair mālatīnām  
 Vidyud-garbhaḥ stimita-nayanām tvat-sa-nāthe gavākṣe  
 Vaktum dhīraḥ stanita-vacanair māniniṃ prakramethāḥ,*

Breezes—'by this', says the commentary, 'the soothing effect of the wind by fanning, is expressed, because of her being a princess'; for Bhojarāja (King of Mālva about A.D. 1000, a poet and patron of letters) says: 'one should wake a prince from sleep, by gentle rubbings of the foot, by cool fannings on the body, and by sweet songs in his ear'. Jasmine buds—*lit.* mālatī, a kind of jasmine (*Jasminum grandiflorum*), its fragrant white flowers only open towards evening. The commentary, however, calls them: 'blossoms of the nutmeg-tree'. Refreshing—'by this her own blossom-like delicacy is implied'.

## 36

*'Bhartur mitram priyam a-vidhave viddhi mām ambu-vāhaṃ  
 Tat-saṃdeśair hr̥daya-nihitair āgataṃ tvat-samīpam  
 Yo vṛndāni tvarayati pathi śrāmyatām proṣitānām  
 Mandra-snigdhair dhvanibhir abalā-veṇi-mokṣōtsukāni.'*

No widow—Mallinātha explains the necessity for this exordium since: 'by it he forestalls unpleasant anxiety with the tidings of her husband being still alive'. It is added that the Cloud's object in the digression about 'weary travellers' is to suggest: 'I being so helpful to wayfarers, how much greater must be my helpfulness to my friends.'



## 34

Yet if O Cloud! at such a time, she may  
 Perchance have won  
 The blissful solace of slumber;  
 Waiting beside her without thundering,  
 Linger at least a watch's length!  
 Clasped by her lover in a dream at last,  
 Let not his tight embrace of tendril arms  
 Have its knot suddenly torn from her neck!

## 35

So soon as her slumbers are broken  
 By breezes thy raindrops have tempered,  
 Bursting jasmine buds refreshing her as well;  
 Thy lightning hidden, mayest thou begin  
 To bespeak her boldly, haughty though she be,  
 With thy thunder used for words.  
 While she, with eyes fixed in amazement,  
 Stares at the oriel where thou dost stand.

## 36

‘O thou, that art no widow! know me  
 As thy husband’s bosom friend,  
 Come into thy presence with his message  
 That has been treasured up within my heart.  
 A Cloud, oft wont to urge upon their way  
 With deep melodious mutterings,  
 The throngs of weary travellers, all  
 Eager to undo their wives’ braided hair!’

67

37

*Ity ākhyāte pavana-tanayaṃ Maithilīvōnmukhī sā  
 Tvāṃ utkaṇṭhōcchvasita-hṛdayā vikṣya sambhāvya cāvam  
 Śroṣyaty asmāt param avahitā; saumya sīmantinīnām  
 Kāntōdantaḥ suhṛd-upanataḥ saṃgamāt kiṃcid ūnaḥ.*

Mithilā's princess—Sītā, daughter of Janaka, King of Mithilā (cf. I. 1 note) and wife of Rāma, King of Ayodhyā (modern Oude), the Helen of Troy of ancient India; abducted by Rāvaṇa, King of Laṅkā (Ceylon), whom Rāma defeats and kills. This struggle is the theme of Vālmikis' 'Rāmāyana', one of the two great Hindu epic poems. Mallinātha observes: 'here, the incidental mention of Sītā and Hanuman, implies the faithfulness to her husband, and the Cloud's attainment of the qualities of a messenger'; e.g. the Rasākara says: 'a messenger to women should be continent, strong, firm, wily, free from scruples, intelligent, distinguished, and a fearless speaker'. Scion = Hanuman, the monkey-chief, son of the god of the Wind, and Rāma's ally in his expedition to rescue Sītā. Meeting—'a letter is half a meeting' (Hindu proverb).

38

*Tām āyusman mama ca vacanād ātmanas cōpakartuṃ  
 Brūyād evaṃ, 'Tava saha-carō Rāmagiry-āśrama-sthaḥ  
 Avyāpannaḥ kuśalam abale prcchati tvāṃ viyuktaḥ';  
 Pūrvābhāṣyaṃ sulabha-vipadāṃ prāṇinām etad eva.*

Long-lived—often employed as a respectful form of address. Behalf—the commentary cites Bharavi (A.D. 550, author of the Kirātārjuniya): 'that is prosperity, whereby one confers benefits on others'. Also Śrīharṣa (a king, reputed author of the Ratnāvalī) 'whose mind is not eager to do service to sādhus (ascetics) to see prosperity, to travel through the air' (cf. I. 46 and 55), 'and to hear about the "Path" of the Mahātmās?' (the verse occurs in Bāṇa's Harṣacarita). Mishap—i.e. 'to whom the procuring of misfortunes is without effort' (cf. 'the path of true love never did run smooth').

39

*'Aṅganāṅgaṃ pratanu tanunā gāḍha-taptena taptam  
 Sāsreṇāśru-drutam a-viratōtkaṇṭham utkaṇṭhitena  
 Uṣṇōcchvāsaṃ samadhikatarōcchvāsīnā dūra-varṭī  
 Saṃkalpais tair viśati vidhinā vairiṇā ruddha-mārgaḥ.'*

Enters—the commentary explains: 'he enters thy body (with those wishes known only to themselves) meaning: becomes one with. Here, the fact of the mistress being in the same plight as her lover, is mentioned to show the same state of passionateness.'



37

At this recital looking up, will she,  
Her heart throbbing with hope, scan thee,  
And welcome thee too; as Mithilā's  
Princess, that Scion of the Wind!  
And afterward will listen heedfully;  
For comrade, tidings of their best-beloved,  
Borne by a friend to brides all newly wed,  
Fall short so little of an actual meeting!

38

Then, long-lived one! at my behest,  
No less than on thine own behalf,  
Do thou bespeak her thus:  
'O frail one! thy helpmeet, not dead,  
But living a hermit on Rāmagiri  
Bereft of thee; enquires as to thy welfare.'  
For it is the first question to be asked  
Of mortals, who easily meet with mishap!

39

'Though dwelling afar, with his path  
Barred by malignant Fate, yet ne'ertheless  
As 'twere in imagination, he enters  
Even with his body, thy body;  
All fevered and wasted, soaked by thy tears,  
Ceaselessly longing with burning sighs;  
His too, being thin from affliction,  
Streaming with tears and shaken by sobs.'

69

40

*'Sadbākyeṣaṃ yad api kila te yaś sakhinām purastāt  
Karṇe lolah kathyaitum abhūd ānana-sparśa-lobhāt  
So 'tikrāntaḥ śravaṇa-viśayaṃ locanābhyāṃ adṛṣṭas  
Tvām utkaṇṭhā-viracita-padaṃ man-mukhenēdam āha,'*

Acquaints—'the four topics of distraction for parted lovers', says the commentary, are named respectively: 'Resemblance', 'Picture', 'Dream-vision', and 'the touching of something that has touched her body'. Thus in the Gunapatākā (Banner of the Virtues) it is said: 'in states of separation, the perception of something resembling the beloved person, a portrait (*lit.* painted action), a vision in sleeping moments, and the contact of things presenting themselves which have been touched by her body (*cf.* I. 41 note) are accounted to be some remedy for minds afflicted with love'. Mallinātha adds: 'here' (in the next stanza) 'he describes the appearances in objects which resemble her'.

41

*'Śyāmāsvaṅgaṃ cakita-hariṇī-prêṣane drṣṭi-pātaṃ  
Vaktra-cchāyāṃ śaśini śikhiṇām barha-bhāreṣu keśān  
Utpāśyāmi pratanuṣu nadī-viśiṣu bhrū-vilāsān;  
Hantākasmin kvacid api na te caṇḍi sādṛśyam asti.'*

Priyāṅgu—*lit.* 'lovely-limbed'; name of a creeper which bursts into blossom at a woman's touch (*cf.* the long list of susceptible vegetables given in II. 15 note), the word in the text, śyāmā, being also a creeper, and 'a name for a woman in the prime of youth'. The Amarakośa equates it with priyāṅgu thus: 'śyāmā = a woman's name, a creeper, the cow-rash, the gundrā, the priyāṅgu, the phalini, and the phali'. Mallinātha explains: 'meaning from their similarity in suppleness, I imagine your body'. Alas—*lit.* hanta, used: 'in joy, sympathy, the beginning of a speech, and dejection'. This verse may be read in conjunction with II. 19 as a complete account of the Hindu ideal of female beauty.

42

*'Tvām ālikhya prañaya-kupitām dhātu-rāgaṇiḥ śilāyām  
Ātmānaṃ te carāṇa-patitaṃ yāvad icchāmi kartum  
Asraś tāvaṃ muhurupacitair drṣṭir ālupyate me;  
Krūras tasmīn api na sahate saṃgamam nau kṛtāntaḥ.'*

Pigment—*lit.* dhātu, the Yādavakośa (Yādava's Dictionary) is cited: 'dhātuh in wind, &c., words, &c., red chalk, &c., and verbal roots, &c.' (rather a mixed bag!) As this—even in a picture of us two, Fate does not permit even a night together; the sense of the word "even" is: Fate not allowing even a painting of us dwelling together, how much more must it be said to forbid our actual contact?' thus Mallinātha.



40

'Who long ago, eager to fondle thy cheek;  
 Full oft was wont to whisper in thy ear,  
 What might well have been spoken aloud  
 In the presence of all thy companions.  
 He, now far out of earshot, and hid  
 Even from sight of thine eyes,  
 Acquaints thee of this through my mouth,  
 In words which are wrung from his sorrow.'

41

'In the Priyângu do I trace thy limbs,  
 In eyes of startled antelope thy glance;  
 The moon recalls thy radiant countenance,  
 The peacocks' tails thy shining tresses;  
 While tiny ripples in the streamlets vie  
 To imitate the archings of thy brows.  
 Yet alas, O jealous one! in none of these  
 Is there the whole likeness of thee!'

42

'Just as in rosy pigment I am limning  
 Upon a rock-slab my portrait of thee  
 All angered by love, and am trying  
 To paint myself as fallen at thy feet;  
 Then all in a moment, my sight  
 Grows dim with the gathering tears.  
 Not even in so slight a way as this  
 Will cruel Fate allow us two to meet!'

71

## 43

*‘Mām ākāśa-praṇihita-bhujam nirdayāśleṣa-hetor  
Labdhāyās te katham api mayā svapna-saṁdarśaneṣu  
Paśyantīnām na khalu bahuśo na sthālī-devatānām  
Muktā-sthūlās taru-kisalayeṣu āśru-leśāḥ patanti.’*

Devatās—*cf.* the Greek Chthonian deities (also Milton: ‘that are found, in Earth, air, flood, and underground’). Pearls—the commentary expounds: ‘by this the suspension of the tears by holding them back with the hem of the garment, is alluded to’. Further: ‘if there is a falling on the ground of the tears of the Mahātmas, spiritual teachers, or the gods; there will assuredly be calamity to the country, great unhappiness and death’. So, ‘in order to show the non-occurrence of the Yakṣa’s death, by the prevention of the tears of the (local) deities from falling on the ground, it is said: “they fall on the tree-shoots”’. Dream—Viśva defines it as: ‘consciousness on the part of one asleep’. Each of the four ‘distractions’ enumerated in the Guṇapatākā has a separate stanza devoted to it (41 *et seq.*).

## 44

*‘Bhittvā sadyaḥ kisalaya-putān deva-dāru-drumānām  
Ye tat-kṣīra-sruti-surabhayo dakṣiṇena pravṛttāḥ  
Ālīngyante guṇavati mayā te Tuṣārādri-vātāḥ  
“Pūrvam spr̥ṣtam yadi kila bhaved aṅgam ebhis tavēti”.’*

Scented—by the delightful aromatic fragrance of the deodars = trees of the gods (*Pinus deodara*), ‘a mark’, says the commentary, ‘of their coming from the Himālayas’. Embraced—Mallinātha is roused to fury, by the pedantry of Niruktakāra (named apparently after Yāska’s (450 B.C.) famous commentary on the Vedic glossary), *e.g.* ‘when he says: “in spite of the tangibility of the winds, yet from the impossibility of embracing them owing to their formless nature, ‘embraced’ is mere lover’s prattle, because of the craziness of the Yakṣa, and hence is not a fault”, Niruktakāra in saying it, ought to be disregarded, as himself a crazy prattler! !’

## 45

*‘Samkṣipyeta kṣaṇa iva katham dīrgha-yāmā triyāmā  
Sarvāvasthāsv ahar api katham manda-mandātapaṁ syāt  
Ittham cetaś caṭula-nayane durlabha-prārthanam me  
Gādhôṣmābhīḥ kṛtam a-śaraṇam tvad-viyoga-vyathābhīḥ.’*

Night—Kṣīrasvāmin (a grammarian) is cited: ‘it has three watches because of the business of the day coming into the first and last half-watch’ (*i.e.* hence three only, instead of four), *cf. ante* II. 34 note.



## 43

'Teardrops of Devatās, as big as pearls,  
 Indeed spatter plentifully down  
 On the trees' opening fronds;  
 As they behold me stretching forth my arms  
 To empty space, while vainly striving  
 To fold within a fond embrace  
 Thee; whom sought in vain so long,  
 I'd found at last, in visions of my dream!'

## 44

'Those breezes from the Snowy Range,  
 Which suddenly snapping asunder  
 The Deodars' cup-like fronds,  
 Set forth all scented by the streaming sap,  
 On their journey toward the South;  
 By me O virtuous one! are they embraced  
 With the thought, "maybe but a while ago,  
 Were they caressing thy limbs!"'

## 45

'Would that the tardy watches of the night  
 Might be as fleeting as a single moment!  
 Would that at all hours, the day  
 Might never be too hot!  
 Such O roving-eyed one! my heart's prayer  
 Full hard for me to gain,  
 Who am already driven to despair,  
 Burnt up with woe by bereavement of thee!'

## 46

*'Nanv ātmānam bahu viṇayann ātmanāivāvalambe;  
Tat kalyāṇi tvam api nitarāṃ mā gamah kātāratvam;  
Kasyātyantam sukham upanataṃ duḥkham ekāntato vā?  
Nīcāir gacchaty upari ca daśā cakra-nemi-krameṇa.'*

**Do I not**—*lit.* nanu; the Amarakośa says: 'nanu, in question, affirmation, consent, coaxing, address'. **Pondering**—*lit.* repeating; Mallinātha adds: 'now my dear, often repeating: "at the end of my curse, I shall certainly do so and so"'. **Fortune**—Fortune's Wheel is a favourite theme of poets in the West also, *cf.* 'Turn Fortune, turn thy wheel and lower the proud'.

## 47

*'Śāpānto me bhujaga-śayanād utthite Śārṅga-pāṇau;  
Śeṣān māsān gamaya caturo locane mīlayitvā.  
Pascād āvāṃ viraha-guṇitam tam tam ātmābhilāṣam  
Nirveksyāvaḥ parinata-śarac-candrikāsu kṣapāsu.'*

**Śārṅga**—the bow of Viṣṇu, supposed to be made of horn like that of Ulysses in the 'Odyssey' (Bk. XXI). **Serpent-throne**—the name of this serpent is Śeṣa or Ananta (the Endless), and it is fabled to uphold the Earth (*cf.* Norse mythology), being used by Viṣṇu as a couch during His sleep which covers the four months of the rainy season in India, *viz.* from about 11th of Āśāḍha (June 24) to 11th of Kārttika (October 26) with which season it seems to have some emblematic connexion, having been compared to the Egyptian legend of the sleep of Horus, supposed to typify the Nile flood, on which the prosperity of Egypt depends, as does that of India on the monsoon or *basāt*. Mallinātha gives the order of the months as follows: summer, Jyaiṣṭha and Āśāḍha, rainy season, Nabhas and Nabhasya, autumn, Āśvina and Kārttika. **Prisoned**—an anticipation of the 'complex' of the psycho-analysts.

## 48

*'Bhūyaś' cāha 'Tvam api śayane kaṇṭha-lagnā purā me  
Nidrāṃ gatvā kim api rudatī sa-svanam viṇayabuddhā;  
Sāntar-hāsam kathitam a-sakṛt prcchataś ca tvayā me:  
"Drṣṭaḥ swapne kitava ramayan kām api tvam mayēti".'*

**Furthermore**—'Now,' says Mallinātha, 'so as to dispel her apprehension of deceitfulness on the part of the Cloud, he indicates a most secret token, as a means of recognition.' Another—the commentary solemnly points out the injustice of such an accusation: 'you being in bed, after having gone to sleep clinging round my neck too!—the suggestion is, for one held by the throat, intercourse would not in any wise be possible'.



## 46

'Do I not keep up heart by my own heft,  
 While pondering o'er many a plan?  
 Therefore, O auspicious one! do not thou  
 Unduly fret thee with anxiety.  
 Since, when, to mortal ever did befall  
 Happiness alway, or unending sorrow?  
 For Fortune turns downward and upward,  
 Like the rim of a rolling wheel.'

## 47

'Then, comes my curse unto its end,  
 So soon as He, Who Sārṅga holds,  
 Uprises from His serpent-throne.  
 With eyes shut bear these last four months;  
 Afterward, will we twain together,  
 In nights of the full harvest-moon,  
 Sate all the passion separation  
 Has prisoned in our souls!'

## 48

mp 'Furthermore,' saith he, 'long ago in bed,  
 Did'st thou, after falling asleep  
 Still clinging round my neck,  
 Wake weeping loudly o'er I knew not what.  
 And to me who asked thee again and again,  
 Said'st with a smothered laugh:  
 "Thou rogue! I watched ye in my dream,  
 Revelling in love's delights—with another!"'

*'Etasmān mām kuśalinam abhijñāna-dānād viditvā  
Mā kaulināc cakita-nayane mayy a-viśvāsinī bhūh;  
Snehān āhuh kim api virahe dhvaṃsinaś; te tv a-bhogād  
Iṣṭe vastuṇy upacita-rasāḥ prema-rāṣī bhavanti.'*

Gossips—Mallinātha: 'that which is in a gathering of people, gossip of the world' (cf. Bacon's essay 'On Cunning': 'the world saies, or there is a speecche abroad') 'meaning from people's gossip "if he should come to us as dead, owing to so great a time"'. The Amarakośa says: 'Kaulinam may be talk of the world, battle of cattle, snakes, or birds'. Sheaf—meaning: 'the state of unendurableness of separation: the distinction between sneha and preman is due to a distinction between the mental states concerned'. Thus it is said: 'beholding and desire, passion and fondness, then affection, sexual love, and erotic love in union; and in separation: vipralambha'. In the Rasākara, the samyoga (love in union) states are thus defined in order following: 'Prekṣā, desiring to look at charming objects; Abhilāṣa, thinking about them; Rāga, may be a resolve for union with them; Prema (as here), not being able to bear separation from them; Rati, enjoyment in union with them; Sṛṅgāra likewise = "the very lists of love".'

*Āśvāsyaṇam prathama-virahôdagra-śokām sakhīm te  
Sailād āsu tri-nayana-vṛṣôtkhāta-kūṭān nivr̥ttaḥ  
Sābhijñāna-prahita-kuśalais tad-vacobhir mamāpi  
Prātaḥ kunda-prasava-śīthilam jīvitam dhārayethāḥ.*

Mountain—Mt. Kailāsa, previously referred to (cf. I. 11 note and I. 58 note). Upthrown—(cf. I. 52 note) in Greek mythology Zeus assumes the form of a bull in order to carry off Europa. Jasmine bloom—that variety of jasmine already mentioned (II. 35 note) bearing large white fragrant blossoms, which, however, do not open till the evening.

*Kaccit saumya vyavasitam idam bandhu-kṛtyam tvayā me;  
Pratyādeśān na khalu bhavato dhīratām kalpayāmi;  
Niḥśabdo 'pi pradīśasi jalam yācitāś cātakebhyaḥ;  
Pratyuktam hi prañayiṣu satām īpsitārtha-kriyāva.*

Silence—thus Mallinātha: 'then he says here, "how is there knowledge of consent?" Yet even without thundering, you give the cātakas water; "and this is becoming", he says, meaning action by itself is better, the idea being: "a cloud in the autumn thunders but does not rain; in the rainy season it rains without rumbling: a mean man talks, but does not act; a generous man does not talk but acts".'



49

'Convinced by my giving this token,  
 O thou of the tremulous glances!  
 Be not anxious over me whatever gossips say.  
 Though 'tis said that somehow affections  
 By separation are wont to be withered;  
 Yet, rather on the contrary, do they,  
 Gaining fervour from lack of enjoyment,  
 Heap themselves up into a sheaf of love!

50

Thus, after comforting thy friend,  
 Whose sorrow is still so keen,  
 Because it is our first parting;  
 Hie thee back swiftly from that mountain's  
 Peaks, by Triple-eyed-One's bull upthrown;  
 Heralding by tokens tidings of her welfare,  
 And so preserve my life as well,  
 That droops like jasmine bloom at morn!

51

I trust then, this brotherly service  
 Is now undertaken by thee?  
 Nay surely, I need not consider  
 Thy silence to mean a refusal!  
 For dost thou not, when entreated,  
 Yield cātakas water with never a sound?  
 Doth not a good man answer suppliants  
 Simply by sending the succour they seek?

77

*Etat kṛtvā priyam an-ucita-prārthanā-vartino me  
 Sauhārdād vā 'vidhura' iti vā mayy anukrośa-buddhyā,  
 Iṣṭān deśān jalada vicara prāvṛṣā saṁbhṛta-śrīr;  
 Mā bhūd evaṁ kṣaṇam api ca te vidyutā viprayogaḥ.*

## ITI SAMAPTAḤ

Unmeet—the unsuitability of the Cloud for the purpose of taking messages, which has already been dwelt on (*cf.* I. 5). Flown = puffed up (*cf.* Milton, 'Paradise Lost', Bk. I. 502 : 'flown with insolence and wine'). Never be parted—Mallinātha explains : 'it is to be noted that this expression of a wish, in conformity with the wishes of the hero, at the end of the poem, is employed in accordance with the precept contained in the *Sarasvatālaṁkāra* (Compendium of Rhetoric) which lays down : "at the end of a poem, it is essential that an erudite man should give expression to an excellent wish of universal application"' (*tu quoque lector!*).



Thus to me who am begging a boon so unmeet,  
 Having granted this favour, either  
 Out of friendship, or perchance in pity,  
 Thinking to thyself, 'he is bereaved':  
 Flown to full splendour by the rainy season,  
 Roam, Cloud! to any clime thy fancy heeds.  
 And from thy Lightning-bride may'st thou  
 Never be parted for one single moment!

END OF MEGHADŪTA

*Etat kṛtvā priyam an-ucita-prārthanā-vartino me  
 Sauhārdād vā 'vidhura' iti vā mayy anukrośa-buddhyā,  
 Iṣṭān deśān jalada vicara prāvṛṣā saṁbhṛta-śrīr;  
 Mā bhūd evaṁ kṣaṇam api ca te vidyutā viprayogaḥ.*

## ITI SAMAPTAḤ

**Unmeet**—the unsuitability of the Cloud for the purpose of taking messages, which has already been dwelt on (*cf.* I. 5). **Flown** = puffed up (*cf.* Milton, 'Paradise Lost', Bk. I. 502 : 'flown with insolence and wine'). **Never be parted**—Mallinātha explains : 'it is to be noted that this expression of a wish, in conformity with the wishes of the hero, at the end of the poem, is employed in accordance with the precept contained in the *Sarasvatālaṁkāra* (Compendium of Rhetoric) which lays down : "at the end of a poem, it is essential that an erudite man should give expression to an excellent wish of universal application"' (*tu quoque lector!*).



Thus to me who am begging a boon so unmeet,  
 Having granted this favour, either  
 Out of friendship, or perchance in pity,  
 Thinking to thyself, 'he is bereaved':  
 Flown to full splendour by the rainy season,  
 Roam, Cloud! to any clime thy fancy heeds.  
 And from thy Lightning-bride may'st thou  
 Never be parted for one single moment!

END OF MEGHADŪTA





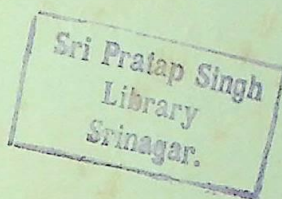
## LIST OF SUBSCRIBERS

D. M. Amacker Esq. M.A. Professor University of Louisiana.  
W. M. Andrew Esq. B.C.L. M.A.  
Foster Bailey Esq.  
Miss M. F. Basden.  
S. K. Belvalkar Esq. M.A. Ph.D. Professor of Sanskrit Deccan  
College.  
R. I. Best Esq. M.A. Director National Library of Ireland.  
Messrs. B. H. Blackwell Ltd. Publishers & Booksellers Oxford.  
James I. C. Boger Esq. M.A.  
Colonel A. Canning C.M.G.  
Major F. C. Cavendish D.S.O. M.C.  
Sir Atul Chatterjee G.C.I.E. K.C.S.I. C.B.E. LL.D.  
Mrs. Stanley Churton.  
A. C. Curtis Esq.  
Miss C. L. Curtis.  
Dr. Frederick Curtis  
W. Hugh Curtis Esq.  
William L. Cuttle Esq. M.A. Librarian Downing College Cambridge.  
W. Ll. Davies Esq. M.A. Librarian National Library of Wales.  
The Count de la Poer.  
Major General J. G. Dill C.B. C.M.G. D.S.O.  
Miss C. Thornton Down.  
Mrs. F. Ebden.  
Lt. Colonel P. G. Eckford.  
Mrs. Thomas Eggar.  
Harry Farr Esq. F.L.A. Librarian Central Library Cardiff.  
Stephen Gaselee Esq. C.B.E. M.A. D.Litt. F.S.A. Librarian  
Athenaeum Club Pall Mall.  
Major W. H. Gorman.  
Mrs. Green.  
A. Romney Green Esq.  
W. Curtis Green Esq. R.A.  
Henry Guppy Esq. M.A. D.Phil. Litt.D. Librarian John Rylands  
Library Manchester.  
Mrs. Hawker.  
Arthur J. Hawkes Esq. F.L.A. F.S.A. Librarian Central Library  
Wigan.  
Lt. Colonel R. St. John Hickman C.I.E.  
Mrs. J. Hodge.  
Morgan Humby Esq.  
K. I. Julian Esq.

Professor Dr. D. Van Hinloopen Labberton.  
 Lt. Colonel C. E. H. Laughlin.  
 Brig. General R. F. Legge C.B.E. D.S.O.  
 The Librarian Edinburgh University.  
 The Librarian Glasgow University.  
 The President Johannesburg Lodge T.S.  
 The Librarian New York Public Library U.S.A.  
 The Librarian Oriel College Oxford.  
 The Librarian University College of the South West Exeter Devon.  
 The Librarian Sanskrit Seminary Imperial University Tokyo.  
 The Chief Librarian Royal University Upsala.  
 Messrs. Luzac & Co. Publishers & Booksellers.  
 P. C. Lyon Esq. C.S.I. M.A. J.P.  
 Miss Flora Macdonald.  
 The Rt. Hon. the Earl of Mansfield B.A. F.Z.S.  
 E. Luxmoore Marshall Esq.  
 H. G. Massey Esq. Librarian Public Library Hove.  
 A. K. McIlwraith Esq. M.A. D.Phil.  
 G. S. Mishra Esq. M.A. Librarian Hindu University Benares.  
 Sir B. N. Mitra K.C.S.I. K.C.I.E. C.B.E.  
 Mrs. Cecil Mocatta.  
 Colonel R. A. H. Orpen-Palmer D.S.O.  
 E. H. Paxton Esq. M.A.  
 The Rev. L. R. Phelps M.A. D.C.L. J.P.  
 S. A. Pitt Esq. F.L.A. City Librarian Mitchell Library Glasgow.  
 Mrs. Riddel.  
 Henry Roberts Esq. O.B.E. F.L.A. Director Brighton Public Library.  
 J. S. Roberts Esq. M.A.  
 Miss Robertson.  
 G. E. Roebuck Esq. Librarian Walthamstow Public Library.  
 James Ross Esq. F.L.A. F.R.S.L. City Librarian Bristol.  
 Mrs. Rothschild.  
 J. F. Smith Esq. M.A. Chief Librarian Liverpool Public Library.  
 M. Srinivasa Iyer Esq. M.A. Librarian Adyar Library Madras.  
 Mrs. Steele-Smith.  
 C. A. G. Thomas Esq. M.A.  
 C. R. Thom Esq. M.A.



PRINTED IN  
GREAT BRITAIN  
AT THE  
UNIVERSITY PRESS  
OXFORD  
BY  
JOHN JOHNSON  
PRINTER  
TO THE  
UNIVERSITY



*Sri Pratap Singh*

Kanya

891. 263

K: 11 M.

Trishla K. M.  
19. 2. 17.





Kanya

891. 263

K. H. M.

---

Trishla K. H.  
19. 2. 11.











